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The American University

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CELEBRATING 100 YEARS

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CELEBRATING
100
AMERICAN UNIVERSITY
YEARS
1893 – 1993

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Christopher L. Kokinos
Editor-in-Chief

I would like to take this opportunity to welcome you to the Centennial edition of The Talon. This year marks the 67th edition of this book and we are proud to serve as the chronologist of the centennial celebration. This celebration lasted a full year, bringing such distinguished personalities as President Clinton, Antonia Novello, Dr. John Hope Franklin, and many more. We at Talon Publications decided to focus this edition as a "guide book" of sorts, as if one were travelling to The American University for the celebration. On the following pages you will find photographs and information chronicling the past year. In addition we have added time capsules throughout the book spotlighting events and happenings, facts and tidbits, that have occurred over the 100 years of A.U..

I hope that you enjoy this edition as much as we did making it.

I would also like to thank DaVor photography for their excellent work with the senior portraits as well as to Jim Rainey for three years of excellent customer service beyond the call of duty. Thanks must also go out to John Bailey of Jostens Publishing for his continued support and guidance over my last four years at Talon Publications. Finally, I would like to thank my family and fianceé for their never ending love and support.

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Welcome to the American University Talon. This book is all you'll need to guide you through many sights, sounds, exotic cultures and unique distinctions American has to offer. Now, chronicling all the activity, all the diversity. This book represents the compilation of a years worth of activity at this famous university in our nations capital. And even at that capacity we simply couldn't capture it all. There is simply so much American has to offer.

Life on this campus never stops. Every second of every day, year round, a group is planning an activity, an athlete is training, an actor is rehearsing, and a prominent personality is considering a speaking engagement. In fact the campus is more than just a place to eat and sleep, attend classes and talk. In itself it is a huge learning opportunity. There is so much outside of the conventional classroom that is available in the classroom of the campus. To get a low down of what happened here this year, check out the CAMPUS section.

Of course, much of the activity at American is somewhat a by-product of the environment in which it exists. The Metropolis of Washington D.C. can do a lot for a college. And you can go nearly anywhere in this city and find some connection to American University. Students intern in both houses of congress and in cabinet offices like the U.S. Department of Agriculture and the Environmental Protection Agency. Private institutions also give students valuable hands-on experience in think-tanks like the Brookings Institute and in

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huge organizations like the National Rifle Association. And if foreign study is in a student's interests, nearly every single nation in the world has an embassy here. For more information, check out the METRO section.

If athletics is your bag, there's plenty to see in the SPORTS section. Full season coverage of everything from swimming to soccer to rugby to field hockey is available. It will give you some information on the various personalities that make AU sports special like "Clawed" the school mascot, and also give some insight into who to look for in the years ahead.

One of American's greatest sources of pride is our academic program. As an accredited university, maintaining the integrity and competitiveness of our academics is of utmost importance. The ACADEMIA section will tell you how the dean of each school at American approaches the task of keeping pace with the ever-changing educational world.

Of course, no college would be complete without healthy exposure to the arts. A full guide through American's various choirs, dancing troupes, orchestral ensembles and production companies is available in the ARTS section. Every performer can truly shine at the various year-round productions on and off-campus.

Even with a population as diverse as American's, you can still be certain that common interests will come out and students will band together in various organizations. For a tour of all the groups (greek, musical, nationality, political, performing, service-oriented, or

various special interest) the ORGANIZATIONS section will not fail you.

This year is a special year for The American University. 1993 marks it's centennial. In this edition of the guide you'll enjoy little hints and nostalgic tips to help make your visit colorful. You'll find information on the history of the University, America, and the world chronicled over the last 100 years. In fact, this guidebook makes a great keep-sake from your visit to Washington.

We would like you to understand that this book is the ultimate labor of love. We have worked long and hard in to the evenings, in to the mornings, and well into the summer on this which you now hold in your hands. It is invaluable to us as a goal reached and hopefully to you as a resource. We like to think of it as a sort of a tour through the various views and visions of our fine school. On the whole, you will find that the 1993 Talon is the Ultimate Guidebook for anyone interested in travelling through the American University. Thank you, and enjoy the celebration.

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CAMPUS

Traveling Through Campus

Welcome to the Campus Section of the American University Talon. Because of the diversity of American's students and faculty, there are few loyalties we all share. Although we encourage, we do not all participate in the various sporting events on campus. We have burgeoning intercultural events, a significant performing arts program, and much more. We run this way and that, joining clubs and organizations, speaking to members of various cultures, and there isn't much which we can all call ours.

This is it. The campus: this piece of earth and these buildings of stone. All the life we maintain day to day pulses through this campus. Every organization is having a meeting at some time or another, every sports team is practicing, every one has at least a single common tie: this campus.

This campus existed first in the mind of one man, Bishop John Fletcher Hurst (pictured at left). Hurst, who lives now only in history books and the building which bears his name, first envisioned this university on Christmas day, 1889. On horseback he road beyond the edge of Washington, D.C. and found the 90 acre hillside farm which immediately became in his mind The American University. The remainder of his life was dedicated to this school, which he called "a beacon light on some grand mountain cliff."

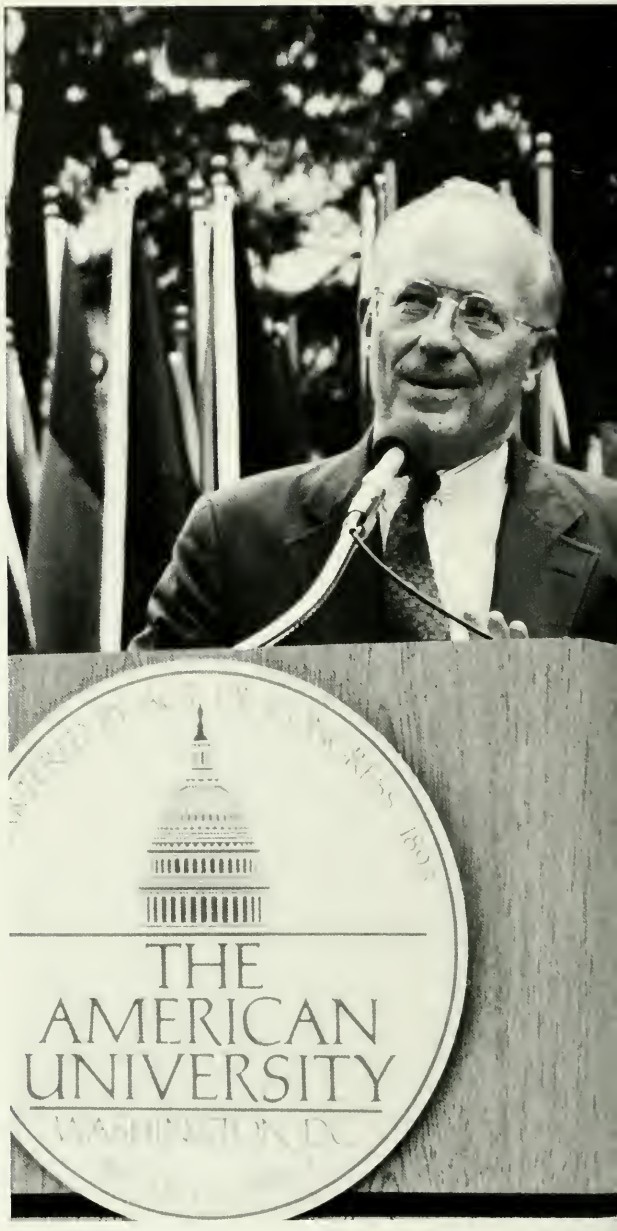
We have made a special effort, in this the hundredth year of American's existence to record as well the life at American University throughout the past 100 years. We have included views of life from the development of American by the U.S. military and the turbulent times that engulfed us during the Vietnam War. For this we have to thank Mr. George Arnold of the Bender Library Archives. Mr. Arnold supplied us with endless information about the hundred years of American which have passed.

For the present and the future, however, we alone are responsible. This section was composed, produced, written, and performed by Megan Brown, Stefanie Gerard, Sara Bealmear and Tarek Rizk.

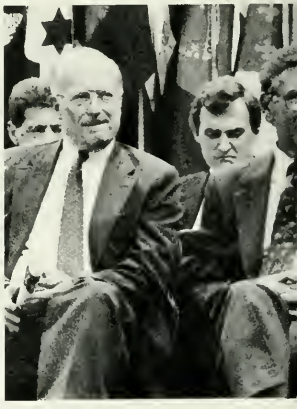
Travelling In Style

"American University students have made careers out of recreating their style"

The spirit of this sprawling metropolis we call A.U. is diversity. And despite every unique member of the faculty, the Office of Multicultural Affairs, and every worker in the Terrace Dining Room, the true heart of A.U.'s diversity is the students. These students who comprise the blood that flows through the campus are wildly varied in background, in personality, and especially in a sense of style. Everyone had that particular future scenario that included a certain state school. And though you had only seen the school once, it returned to haunt your nights with heinous examples of the goon you would become instantly upon application. In Pennsylvania, for reasons I'm not really sure of, we had dozens of state schools to fire our intentions in high school. Every one of us was driven by an amazing need not to go to Clarion, or Penn State, or IUP. The style of those places was so homogenous, so boring that we couldn't fathom becoming one of *them*. Something about spending for years being like everyone else frightened us.



So we graduated and were all sprinkled around the United States. Some of us did stumble and end up at places like I've mentioned. However, those of us who had a distinct need to avoid becoming one of the masses, those whose pack instinct had somehow faded came to places like The American University. Here, there is no A.U.



style. Within our fairly small student body, we represent, strictly speaking geographically, one hundred and some-odd countries, and nearly every state in the Union.
But that is not where the diversity ends. The most important thing that differentiates every single one of us is our style. American University students have made whole college careers out of maintaining, revising and recreating their own style.

Style (stil) *n.* [Lat. *stylus.*] 1. The manner in which something is done, expressed or performed. 2. The combination of distinctive literary and artistic features of expression, execution, or performance characterizing a particular person, group or era.

The true dwelling of diversity, of that uncanny distinctiveness that we all have is the residence halls. Each and every door is a piece of art representing the resident's identity. No two rooms are alike. They teem with little magical items which only the inhabitants can explain. Other rooms abandon the simple material representation of their tenants, and instead the room takes on the personality. If a resident can be described as dark, the room will reflect that. A lively and pert persona will live in a bright and happy room. It never fails. Students work harder on their rooms than on their school work or anything else for that matter. The room is you, and you are the room. And all of it is style.

Tarek N. Rizk

So caught up in the rush of embarking on her college career, freshman Melissa Scott that she doesn't even appear to mind the fact that she must unload her entire life out of boxes, suitcases and milkcrates.(photo by Stefanie Gerard)
On a warm September day, President Joseph Duffey greets and welcomes the coming of 1993, the hundredth year of American's existence from Opening Convocation in the Woods-Brown Amphitheater. (photo by Dario Nabavian)

"I suppose we could just raffle off the trip"

Chris Canavan

President of Letts Hall

Roaming The Halls

The American University Residence Hall Association is an organization dedicated to a single concept: providing a comfortable, enjoyable, and varied life for students in the residence halls.

This year, they have done just that. Throughout the year, the RHA has worked to provide programming and activities which appeal to every person it can reach. The agenda in each hall, as well as the schedule of campus-wide programs has reflected their mission with extreme creativity and thought.

Of course, there must be a certain mind-set to accept these programs. Halls have identities, individual and varied. Each idea for programming is conceived in the mind of a member of that building's executive board. These people live there, and they know what kind of people live in the residence, and what they will enjoy.

"We have mentioned hundreds of programs in meetings," explained Jen Seltenrich, Secretary of Leonard Hall, "but you get a feel for what the people you live with will go for.

The Woods-Brown Amphitheatre serves many purposes. When not being used for formal ceremonies and concerts, the Amphithreatre is filled with residents tanning, relaxing or just socializing. (photo by Matt Lovering)

For only the cost of one non-perishable good, Leonard Hall residents eat a deluxe Thanksgiving Dinner with turkey, corn, pumpkin pie, stuffing, and a million other turkey-day-type things, courtesy of The Hall Council and the R.A's of Leonard.(photo by Dario Nabavian)

And some things they just won't."

The E-boards had their work cut out for them this year, but they seemed to have coped well under the pressure.

Some of the favorite programs run this year in residence halls have been distinctly the sort of thing that you only do in college.

College life is often summarized by spontaneous activitiy. A program run this year in Letts Hall symbolized everything spur of the moment about everyone's days in college. The program was entitled "Come Pack Your Bags," and never a more telling title there was. The executive board raffled off an expenses paid trip to Daytona Beach, Florida. That was round trip airfare and two nights in a hotel right on the beach. The raffle tickets were sold to anyone who had a dollar. However there was a catch, and that was where the title became so very true. The drawing was held two hours before the flight left National Airport. Upon notification of their victory, the winners had to sprint to their rooms, pack their bags and split in a cab for the sun and fun of Florida. What could be better?

"I suppose we could just raffle off the trip,"

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Time Capsule

Mary Graydon Center, the American University's combination of student union building and sprawling office complex is one of the many buildings with an illustrious and somewhat military past. It sprang from the dozens of temporary structures the US government erected on campus while using the McKinley building as a research center for Chemical weaponry during WWI. The government began to build the permanent building, accepting $600,000 in trustee money, but then ceased. The American University Courier, a campus newletter of the time printed these words on November 11, 1918: "When the tide was turning against the Central Powers, the Government stopped work on the building, after expending $225,000, and left the unfinished structure in its present unpresentable appearance."

After the stalled construction was completed by the University with the help of a benefactor who preferred anonymity, the building was dedicated as the "Women's Residence." The benefactor was Mary Elizabeth Graydon, a Methodist whose grandfather, Patrick Clendennon, had left her with a great deal of money. Respecting her wishes for anonymity only until 1946 (twenty years after her death), the University rededicated the women's residence as Mary Graydon Hall. As the University grew, Hughes hall was built as a new women's residence hall, and Mary Graydon Hall was converted into a facility closer to its current incarnation, a center of general activity. This change was signified by the 1960 renaming of the building as Mary Graydon Center.

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explained Letts Hall president Chris Canavan, "but I'm sure the winners will enjoy the thrill of being hurled to Florida on a moment's notice. Who wouldn't?"

"College life is often summarized by spontaneous activity."

Another program which was something distinctly collegiate was the ominous and mysterious T.A.G. (The Assassination Game). This concept engulfed Leonard Hall for a week during the first semester. About sixty members of the hall participated, but at times it seemed like everyone was playing the game. Complete strangers were assigned other complete strangers to assassinate (by branding with a sticker bearing their name), and with each kill, the victim turned the name of their prey over to the person who killed him. So the list gradually shrank, but not until the most frightening

Visitors of all ages Attended parents weekend. Here a student and her little sister stand about on the Quad while their parents shop at the vendor fair which was part of the Heritage Festival.

developments occurred. One such event is recorded in the Leonard Hall front desk logbook.

"4:56 pm.(October 21) Linda Gualtieri screams, creating a disturbance in the lobby. She is chased by a man in a black mask to the rest room. I ask him for his access card. M(ary)S(hillue)"

Sophomore Aaron S. Brickman went to great lengths to become victorious in the game. According to what has become a hall fable Aaron went so far as to sleep first in a different room in Leonard, and then later in a friend's room in Anderson Hall to avoid being killed. Unfortunately, all the precaution was not enough and Aaron was the last victim to be killed. He was assassinated in the Terrace Dining Room.

Another popular program in on-campus-housing is the beauty pageant. Although not your traditional Ms. America-type affair, these contests do capture some of the fun and uniqueness of the Resident's concerned.

On Saturday March 20th, Hughes Hall took the Tavern by storm, celebrating the annual selection of Mr. Hughes Hall. This event, now a tradition at Hughes is a mockery of the conventional beauty pageant. Various contestants, all men, parade about like fools in front of a screaming horde of hallmates in the formal wear, casual (swimsuit), and talent competitions. Then, of course, the screaming horde selects a contestant most representative of Hughes Hall to become Mr. Hughes.

Similarly, Anderson Hall scheduled a beauty pageant also to be held in the Tavern. This event is presented in conjunction with the 1993 Homecoming/Centennial Celebration. The winners, who were selected from and by the residents of Anderson, represented Anderson Hall in the Homecoming

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Another unique cultural aspect of the 1992 American University Heritage Festival was the dancers. This year's festival featured Indian, Pakistani and Hawaiian dancers.(photos by Matt Lovering)
Enjoying one last fall day before winter besets AU with wind and cold, these students appeared completely comfortable.

"There is a great emphasis in living well while learning well."

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King and Queen Contest, as well as at various sporting events. Riotous good times were guaranteed for all.

These programs were just a few of the many that were created and executed by students motivated enough to work at making the residence life better. They accepted the positions they held knowing there was work to be done, and the numerous activities which have occurred clearly show a job well done.

The Guided Tour

Orientation is something that has recently "come into vogue" at colleges across America. There is a great emphasis in looking beyond the simple academics of college life and a new concentration in living well while learning well. American University, being a school of great diversity has a vast Orientation program, large enough to deal with any of the varied students who pass through our school.

The program is sponsored by the Division of Student Life. However, the program is designed and maintained by students. The program is headed by four student coordinators. These coordinators (two general coordinators, one for parents and sponsors and one for transfers) are hired by the University to serve as references for students and their parents during fall, spring, and summer orientation.

The duties of an Orientation Coordinator are many. The Coordinators must fill the orientation weekend, plus the four SOAR (Summer Orientation and Advisement Registration) sessions with speakers, entertainment, and other programs involving themselves and the 90 Orientation Assistants (OA).

The OA's were also student volunteers, who counselled the new students and participated in the programming designed and run by the Orientation Coordinators.

The Orientation concept is one constantly in a state of revision and progress. The division of Student Life spends each passing school year redesigning and improving the Orientation sessions. One of this year's advances is the program entitled Community Living . The Community Living session was made up of Orientation Assistants and Coordinators acting out scenarios involving racism, sexism, harrassment, and other problems which could occur in college life. Then the actors and the new students talk about ways to deal with these problems, and experiences or concerns they have had with them.

Another important part of the orientation process is the assignment of each student to one of the orientation assistants. Each OA has about a dozen students which he or she meets with in a group. These students talk and listen to the OA give minor orientation-related tips. The OA's are also on hand when the students need a person to address any of their concern. They assure new students that if they ever have any questions to ask, or and problems they might need help with, the students can call on their Orientation Assistant.

Overall, the Orientation program, which began years ago as nothing more than a glorified campus tour, has progressed to become an important resource for every student who is new to the American University.

Halloween is sometimes thought to be a holiday reserved for little children, but American University doesn't let any holiday go unobvserved. Here a seemingly grown college student exalts in the mountain of treats she obtained.(photo by Matt Lovering)

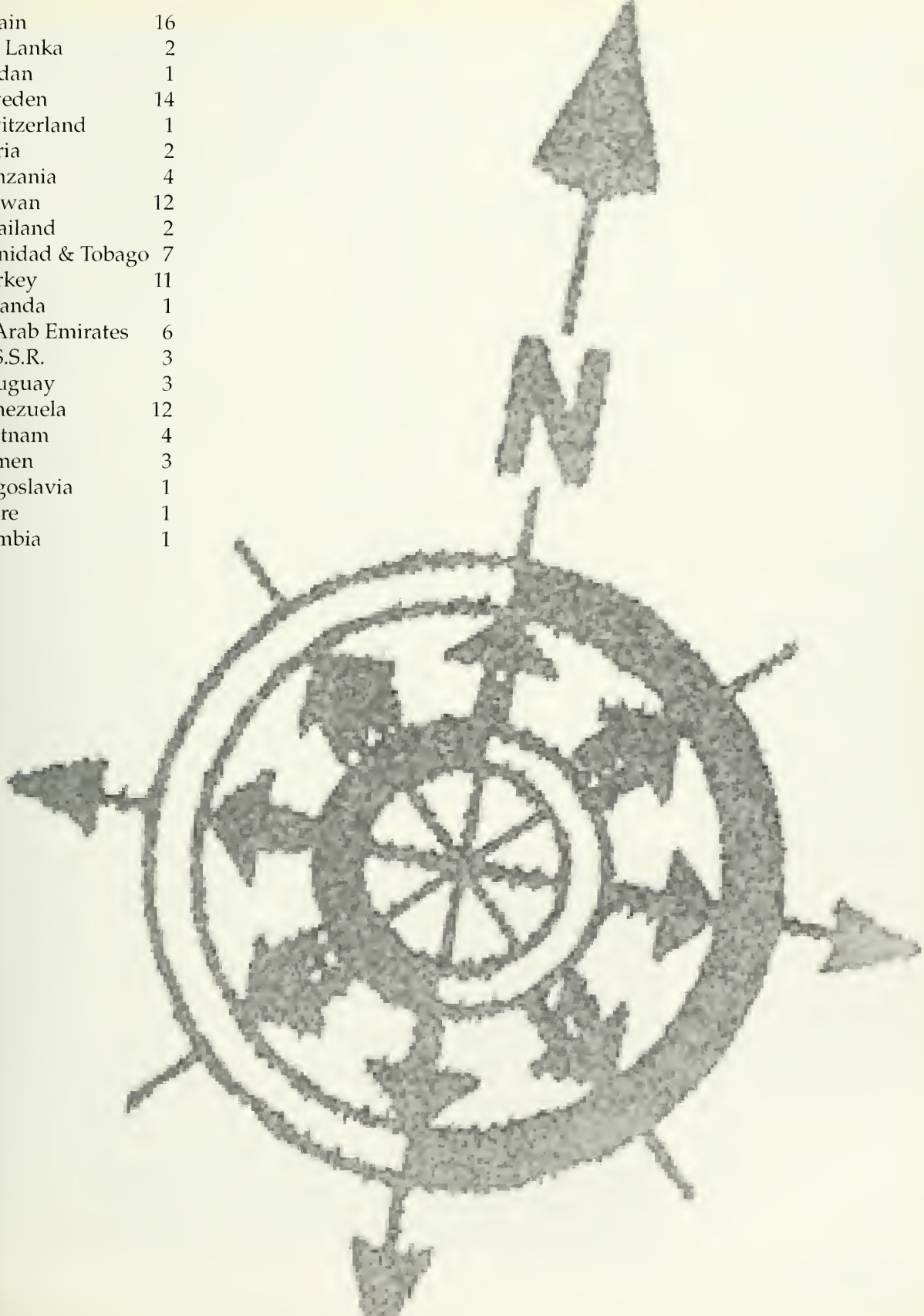
Sporting a demonic grin, this trick-or-treated prepares for an evening of mischief.(photo by Matt Lovering)

Anxiously awaiting a full course Thanksgiving dinner courtesy of RHA are Leonard Hall residents who are holding their plates with anticipation. (photo by Dario Nabavian)

Student Distribution

Alabama	14	Washington	17	Guinea	1
Alaska	5	West Virginia	16	Guyana	1
Arizona	16	Wisconsin	26	Haiti	3
Arkansas	3	Wyoming	2	Honduras	4
California	134	American Samoa	1	Hong Kong	3
Conneticut	176	Guam	2	Hungary	2
Delaware	24	Puerto Rico	46	India	18
Dist. of Columbia	134	Virgin Islands	13	Indonesia	9
Florida	218	Afghanistan	1	Iran	8
Georgia	61	Algeria	2	Ireland	2
Hawaii	7	Argentina	7	Israel	7
Idaho	2	Aruba Neth Antilles	1	Italy	9
Illinois	90	Austria	4	Ivory Coast	2
Indiana	13	Bahamas	1	Jamaica	8
Iowa	11	Bahrain	5	Japan	28
Kansas	31	Bangladesh	2	Jordan	8
Kentucky	22	Barbados	1	Kenya	5
Louisana	20	Belgium	2	Korea	12
Maine	31	Belize	1	Kuwait	7
Maryland	440	Benin	1	Lebanon	12
Massachusetts	270	Bolivia	3	Liberia	2
Michigan	23	Brazil	4	Luxembourg	1
Minnesota	40	British Virgin Isl.	1	Malaysia	4
Mississippi	2	Bulgaria	3	Mexico	3
Missouri	44	Cambodia	3	Monaco	1
Montana	3	Cameroon	2	Morocco	6
Nebraska	10	Canada	9	Netherlands	2
Nevada	3	Chile	3	New Zealand	1
New Hampshire	34	China	3	Nicaragua	3
New Jersey	433	Colombia	5	Nigeria	3
New Mexico	18	Costa Rica	1	Norway	3
New York	541	Cuba	1	Oman	16
North Carolina	34	Cyprus	10	Pakistan	1
North Dakota	3	Czechoslovakia	1	Panama	1
Ohio	144	Demark	1	Paraguay	3
Oklahoma	16	Ecuador	11	Peru	11
Oregon	23	Egypt	3	Philippines	1
Pennsylvania	476	El Salvado	5	Poland	1
Rhode Island	57	Ethiopia	2	Romania	1
South Carolina	12	Finland	2	Saint Kitts	1
South Dakota	1	France	12	Saint Vincent	1
Tennesse	28	Gabon	2	Saudia Arabia	16
Texas	74	Germany	13	Sierra Leone	2
Utah	3	Great Britain	15	Singapore	2
Vermont	21	Greece	9	Somalia	2
Virginia	230	Guatemala	1	South Africa	2

Spain	16
Sri Lanka	2
Sudan	1
Sweden	14
Switzerland	1
Syria	2
Tanzania	4
Taiwan	12
Thailand	2
Trinidad & Tobago	7
Turkey	11
Uganda	1
U Arab Emirates	6
U.S.S.R.	3
Uruguay	3
Venezuela	12
Vietnam	4
Yemen	3
Yugoslavia	1
Zaire	1
Zambia	1



A Long Strange Trip

Bender Arena is much more than simply a sports complex. Bender Arena has been transformed at different times this year into many different incarnations. From a comedy club to a political forum to a center of cutting edge environmental policy, Bender Arena served many purposes. This year only expanded the established alternative uses for Bender, adding the aforementioned to the traditional Spring Concert format. The greatest opportunity for making creative use of Bender came with American's Centennial Celebration. Bender was charged with some real spirit when it was packed for the Centennial Convocation. Overall, Bender Arena while still being the center for sports and physical fitness, also became somewhat of a center for all forms of expression.

At the opening of the semester, Bender Arena became American's only comedy club, hosting a particularly caustic Dennis Miller, with guest and fellow Saturday Night Live alum David Spade. Having left Saturday Night Live to host an entertaining but ill-fated talk-show, and also having grown a beard, Miller may have looked unfamiliar to some students. However, his biting commentary on

From a comedy club to a political forum, to a center of cutting edge environmental policy, Bender Arena serves many purposes.

the world today, especially our political world of Washington D.C., was still right on target. Miller's traditional sarcasm was in true fighting form as he took typical jabs at the presidential race engulfing our nation at the time. Miller also took some time to spread some interesting insights on life in general. Overall, the Student Union Board-produced show was a grand success. Opening act David Spade also was a welcome addition, providing a fascinating if not a little warped view on the world in which we live.

Bender again underwent a massive metamorphosis during the thrill-a-minute Centennial/Homecoming celebration in February. The highlight of the week came on February 26. On this date, history was made at American University. For the first time since John Kennedy's historical commencement speech thirty year's prior, the President of the United States addressed an audience at American University. This crown of the Centennial/Homecoming was coordinated by the various student and faculty committees and was also helped by A.U. President Joe Duffy's close friendship with President Clinton. Although the formal announcement was only made less than two weeks prior to the actual Convocation, American buzzed with rumors of the

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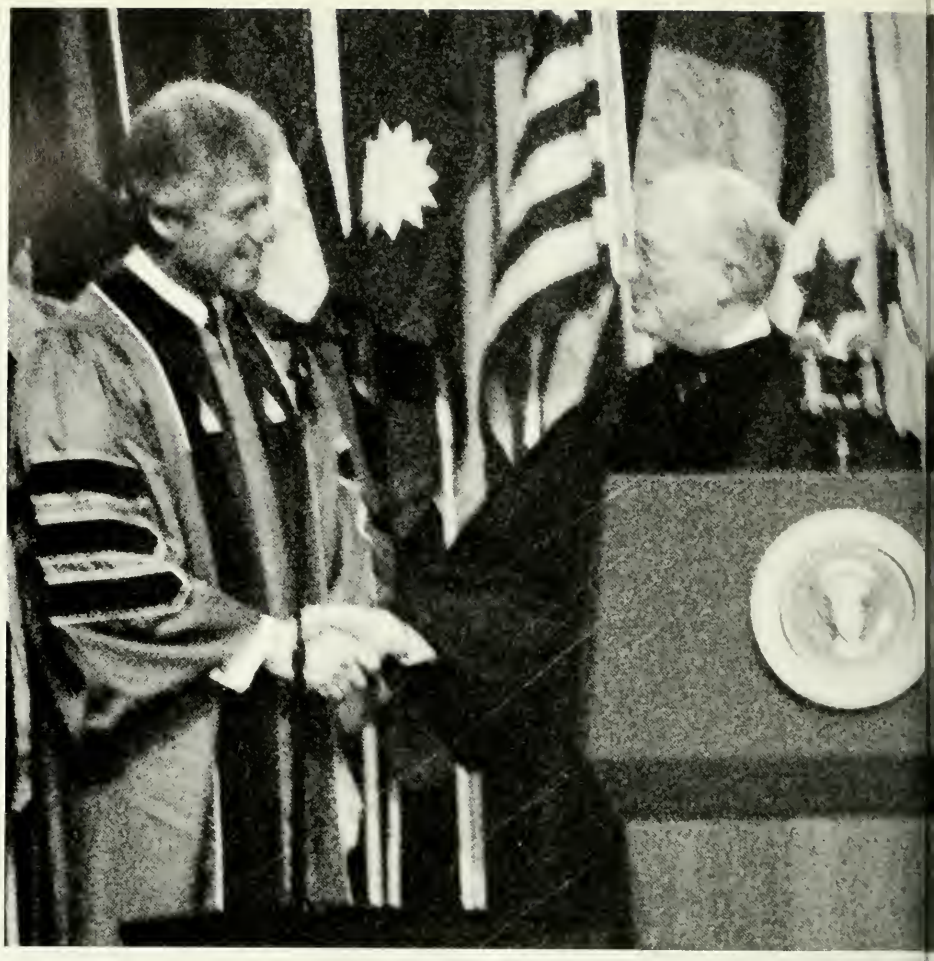
The Bender Arena was transformed into a comedy club as Saturday Night Live alum Dennis Miller brought his wry brand of political satire to American. The SUB sponsored show packed the Arena. (photo by Matt Lovering)

Also on leave from Saturday Night Live, opening act David Spade pondered the meaning of life, entertaining American students with commentary about everday happenings.(photo by Matt Lovering)

Bringing out the soul and spirit of the new Bay-area sound, Spring Concert headliner Blues Traveler filled Bender Arena with their mellow tunes and rocking jams. (photo by Cara Gilbride)



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President's address for months. Lines that rivaled crowds for concert tickets formed outside of the Bender Box Office during the days when tickets were made available. When all the seats were taken, over 10,000 students, faculty, administration, and alumni were inside and Secret Service protected Bender Arena. Security was excruciatingly tight, as journalists and students alike had to pass through numerous I.D. and metal detector checks. Finally, the moment arrived; Bill Clinton was on the stage. Flanking President Clinton was his first congressional employer, Senator Fulbright, who inspired Clinton to seek a political future.

When he finally took the stage, following various comments from the likes of President Duffy, Bill Clinton took the opportunity to tell a story. He told of his helping Joe Duffy in his bid for a seat in the House of Representatives. However, the bid was unsuccessful. Following Duffy's defeat, Clinton said that he returned home to Arkansas and ran for Senate. Clinton, too, was unsuccessful. "It's interesting how both our failures in congress led us to be presidents," laughed Clinton. As he continued, it became evident that President Clinton wasn't simply addressing a group of college students, he was establishing American guidelines for foreign trade and investment in the future. The talk was reported on major networks as a trade talk of significant caliber. On that day, American University shined brightly.

Although definitely one of the highlights, The Convocation was not the only thing happening during the gala Centennial/Homecoming week.

Laying all doubts to rest, President Of the United States Bill Clinton arrives onstage and greets President of the American University and old friend Joe Duffey.(photo by Matt Lovering)

A panel of speakers, adressing such topics as biodiversity and its importance in our ever-changing world, discuss these subjects at the Environmental Conference sponsored by the College of Arts and Sciences as it launced it launched its new Environmental Studies Major.(photo by Matt Lovering)

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In the rebirth of a tradition, the Homecoming committee organized a parade and reception on the Quad following President Clinton's remarks. The massive snowfall which blanketed Washington the night before couldn't put a damper on the activities. Tents pitched on the Quad handed out free pizza, chicken and cake. As the snow fell the night before, various organizations on campus were working feverishly on floats to recreate the Homecoming experience of American's past.

"It's interesting how both our failures in congress led us to be presidents"

President Bill Clinton

This was only one part of the Centennial/Homecoming Gala week. Other highlights were a Fashion Show sponsored by the International Student Association. And of course, no homecoming would be complete without a homecoming dance. American University threw a Homecoming Ball in the Tavern and the University Club which couldn't be beat, complete with American's own infamous Whirled Peas. A special highlight of the ball was Homecoming Coordinator and SC Vice President Mike Carroll's fight with trustees over the presence of liquor at the Homecoming Ball.

If a Homecoming dance wasn't your scene, there was always the option to go to the Homecoming Concert. This year, The Homecoming Committee had quite a coup by booking respectable alt-rockers Soul Asylum hot on the heels of their most successful album ever. Where else in Washington were you going to be able to see a sensation like Soul Asylum for free?

Oh, don't let it be said that there wasn't a Homecoming game. There was, I'm sure. However, President Clinton's speech was

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Following the Convocation, American University went on display with the reviving of the traditional Homecoming Parade. This event was held on Friday, February 26, 1993, in a raging snowstorm. Many organizations were represented in the parade. Alpha Kappa Psi, the business fraternity came out in full force to represent its members. (photo by Matt Lovering)

Flanked by American University and national dignitaries such as Chairman of the Board of Trustees Edward Carr, AU President Joseph Duffey and former Senator Fulbright, President Clinton delivers the keynote address at the Convocation of our Centennial Celebration. (photo by Matt Lovering)

The Greek organizations at the American University figured very prominently in the Homecoming Parade. Some had floats, while others simply walked along the parade route greeting students along the way.(photo by Matt Lovering)

Time Capsule

It has been said that American University has been devoid of spirit in the past. Many people fault the absence of a football team as the cause of our distinct lack of something mythical called "Homecoming spirit." This year's Homecoming extravaganza, football team not needed, made amends. One aspect of past Homecomings was the traditional Homecoming Parade. This display of American's finest was often the highlight of past Homecomings, bringing nearly the entire University out to the Quad to view.

This year, the Homecoming committee, while still emphasizing the important differences that make today's American unique and diverse, resurrected the Homecoming Parade, complete with floats and free food. The new AU Homecoming Parade was a smashing success, bringing marchers and floats in the spirit of the old, with that touch of diversity and style still letting people know that American is a University of today.

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not the end of the critical thought being held in the once simple Bender Sports Complex. The weekend of March 26 brought together a meeting of the great minds in the field of our earth's environment, beginning with national biologist Peter Raven. Raven delivered a keynote speech on biodiversity, and its greater necessity in the future. The conference was coordinated by the College of Arts and Sciences to introduce their newest major program, the Environmental Studies major.

The final function of the Bender Arena was a slightly more traditional one. Although American's Student Union Board may have stumbled a bit during the fall semester, bobbling plans for a fall concert, they seriously made amends with the Spring Concert(s). First was the traditional free concert featuring Blues Traveler. This Bay Area modern rock combo, touring late behind their combination live/studio album "travelers and theives" rocked the Bender Arena with their unique brand of alternative music. The first set was a pretty pat performance, leaving room for a second act of extended jams and wild improvisation. Overall the night was a mesmerizing evening of rock and roll, San Fran style.

Finally, the SUB, working with local promoters I.M.P. brought the amazing 10,000 Maniacs. This time, tickets weren't free, but the show was worth every penny. (AU students did get a reduced rate with an I.D.) Natalie Merchant and the Maniacs have been touring extensively behind their "Our Time in Eden" album, which is their biggest seller to date. The concert brought a lot of "Hope Chest" era fans back out to see the Maniacs and made a lot of new fans on the way.

Overall the night was a mesmerizing evening of rock and roll, San Fran style

Environmental expert Thomas Lovejoy introduces a panel of colleagues maintaining a discussion of critical topics which he also moderated. (Talon file photo)

In the height of a torrid second-set jam during the Spring Concert at Bender Arena, Blues Traveler lead guitarist seems to lose himself in the music. (photo by Cara Gilbride)

Non-student groups were also represented in the parade. The staff of the library threw together a banner and took to the quad. (photo by Matt Lovering)

From The Four Corners

The Tavern didn't stop at simply renovating itself and then lying there. Nosiree, that would not be like our new and improved Tavern. This Tavern was guaranteed to give us a great year, and indeed it did.

This Tavern was guaranteed to give us a great year, and indeed it did.

The Tavern's official grand opening was an incredible celebration. Alternative rock rising star Matthew Sweet was the guest of honor, giving a free show and christening the Tavern stage as the newest place to see rock and roll at AU. The show began with Uncle Green, who delivered a loud, if not strong, set of old-fashioned alternative rock. Their sound was not as crazy as the Ramones, but not as trendy as Nirvana. Then Sweet took the stage with his hand-picked band of regulars. Becoming somewhat of a sensation over a song which was nearly not released, "Girlfriend," Sweet treated American to some great music in the Tavern. The Concert was sponsored by the Tavern and the Student Union Board.

Another concert SUB brought to the Tavern in this, its first year in a new and improved form, was a Mighty Mighty Boss-Tones show. The Boss-Tones, hailing from (where else) Boston, brought their plaid revolution to the Tavern loudly and clearly. The Boss-Tones sound is a unique blend of jazz and thrash and whatever else is lying around, combined to form ska. The Mighty Mighty Boss-Tones show was a riotous good time,
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American University's Tavern was converted into a Reggae festival as the Student Union Board, the Caribbean Student Association, and UNICEF brought Yellowman, replete with the aging percussionist for a night of mellow island music. (photo by Matt Lovering)

Delivering a decidedly alternative aspect of the Caribbean sound, a mambo band sets the pace with plenty of percussion, maracas, bongos and various other drum kits. (photo by Matt Lovering)

Bringing a spiritual groove to the evening of reggae, a Rastafarian awes the Tavern crowd with one of many moments of power in his performance. (photo by Matt Lovering)

Emulating a club atmosphere, the Tavern was stocked with flashing lights and an assortment of hip-hop DJ's.

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and if nothing else, it will be remembered as the birthplace of the first moshpit in the new Tavern.

Obviously, SUB was instrumental in providing entertainment to go with our shiny new Tavern throughout the year. In an effort to diversify the selection of live music available on campus, SUB used the Tavern as a testing ground for all sorts of different acts. SUB Concert Chair Chris McBride coodinated various different acts in diverse musical genres to reach a maximum of AU's student body.

One of these efforts to reach more of the student body were a series of hip-hop shows in the Tavern. Emulating a club atmosphere, the Tavern was stocked with flashing lights and an assortment

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Laying the groundwork as the opening act for Reggae legend Yellowman, See-I, delivers delightful Jamaican rhythms to a mellow Tavern crowd. (photo by Matt Lovering)

The International Student Association brought a fashion show with all the fixings, including a full runway, to the Tavern for the Homecoming Fashion Show, held in connection with Homecoming and Centennial. (photo by Dario Nadavian)

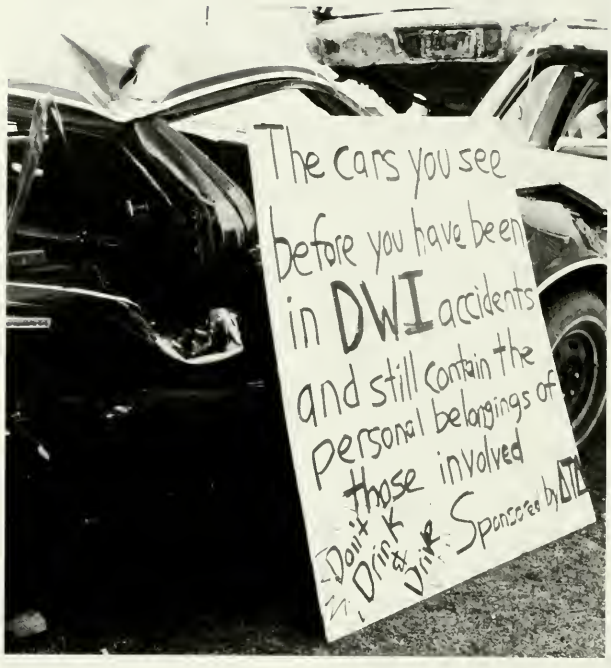
Time Capsule

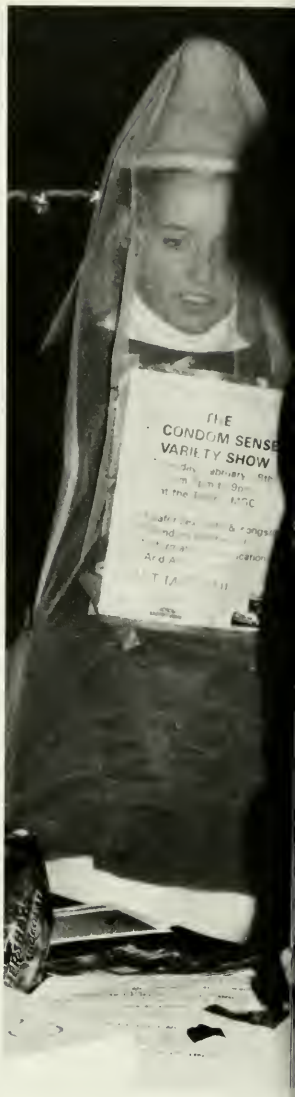
The McKinley Building is one of mystery and wonder at American University. It is also a building with a very colorful history. The building was conceived in the mind of John Fletcher Hurst, the father of American University. When attempting to construct this college under the oppressive monetary guidelines of the Methodist Church, he approached then-president William McKinley in 1898. He offered the president a position on the board of trustees and pleadged to build a building in the name of the president's home state, Ohio, if McKinley would break the ground. McKinley agreed, but before the ground could be broken, McKinley was assassinated. The conerstone was laid by McKinley's vice-president and successor, Theodore Roosevelt, on May 14, 1902.

However, Hurst had suffered a stoke upon hearing the news of Mckinley's death and had never recovered. The driving force behind the fund-raising for American was gone, and construction on the McKinley building was stopped in 1905. Twelve years later, in the wake of the First World War, The War Department continued construction, intending to use the building as a headquarters for chemical weaponry research. The facility was called Camp Leach. Camp Leach changed hands within the government, first being used as a fixed nitrogen research lab, then an office of the Department of Agriculture, then the Bureau of Agricultural Chemistry and Engineering. By 1941, the government had expended its usage of the McKinley building and it was leased to the C&P telephone company

In 1954, the McKinley Building was returned to the American University and was renovated at a cost of $200,000

The Tavern Renovations take a turn for the better





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of hip–hop DJ's. Another diverse music style presented at the Tavern was an amazing couple of jazz shows. Billed as simply "jazz in the tavern" the shows, although poorly attended, were great indeed. Although Jazz is one of the more acquired tastes of the music world, SUB vowed to continue bringing it and other different types of music to the Tavern.

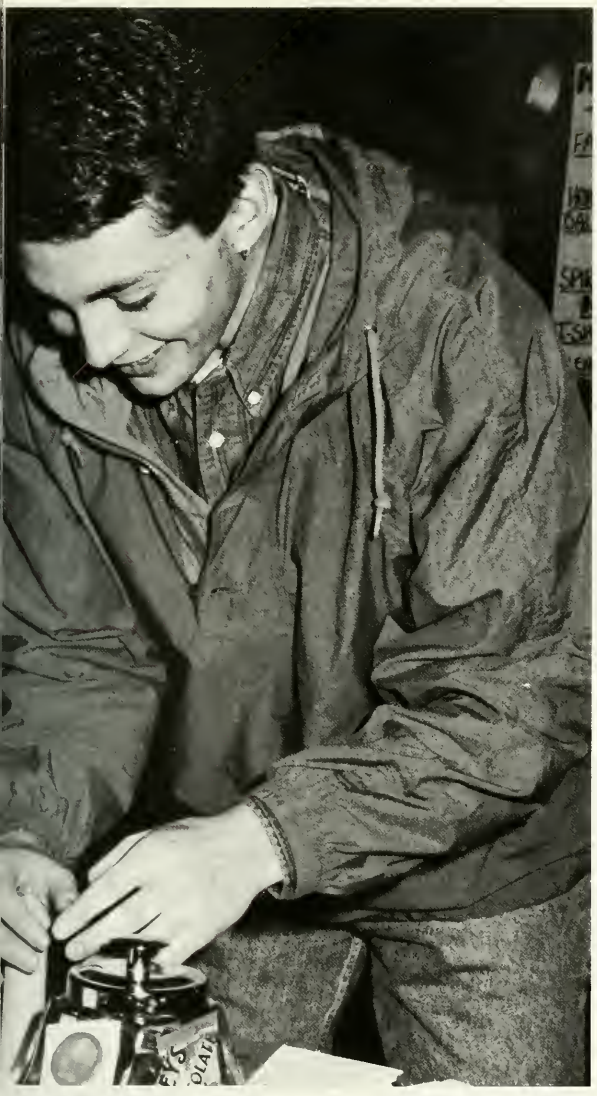
Another unique experience in the Tavern courtesy of the Student Union Board was a phenomenal reggae performance by the legendary Yellowman. An icon of the reggae community. Yellowman brought his distinctive style to a very intimate show and no one was left disappointed.

Then came the AU mind-boggling Homecoming Centennial extravaganza. Events in the Tavern included the Homecoming Ball and the Centennial Concert featuring Buzz-Clip fodder Soul Asylum.

The Tavern, however, was not used only for music and shows. Two residence halls took to the Tavern to hold various events. Hughes Hall held the now somewhat annual Mr. Hughes Hall pageant. Anderson came right back and celebrated, in the height of Centennial Week, their selections for Mr and Mrs Anderson Hall. (See Residential Life)

Another non-musical presentation of the revamped Tavern stage was the International Student Association's Fashion Show. In honor of the Centennial and Homecoming, the ISA coordinated an extravaganza featuring models from American University and some of the most incredible outfits you've ever seen.

The Tavern is new and better than ever. An interesting thing to try and visualize is any of these events being held in the old Tavern, having seen them in our new and improved one. At times, I can't even remember what the old one looked like. Thank goodness.



Alcohol Awareness Week brought with it morbid images of twisted metal and mangled bodies in Delta Tau Delta's shock therapy method of discouraging students from drinking and driving. (photo by Matt Lovering)

At a condom information table sponsored by the Health Center's Peer Health program, a student tries his hand at applying a condom to a handy model. (photo by Matt Lovering)

Condom Awareness Week swept through American University on a well-lubricated wave surrounding Valentine's Day. (photo by Matt Lovering)

Colin Powell broke more ground than many of his predecessors combined.

The Featured Speaker

American University has once again outdone itself in this shining aspect: The Kennedy Political Union. The KPU is identified as a student-funded and operated organization, and under director Christopher Johns, the Kennedy Political Union has advanced its mission of bringing political speakers to the University Community. Mr. Johns' personal goal has been to expand the scope to include all sorts of political speakers, not just politicians. On this basis, members of the media, local representatives, interest group figures, authors, and military figures were all presented.

In light of this school year also being an election year, many of the speakers who addressed the community before November 3 focussed heavily on the presidential race. The season began with the Capital Steps. This singing and dancing troupe of comedians had no mercy in poking fun at every part of the government, including the heated race between the candidates. Their parody of American

Politics is as fundamental as the political system itself. Imitation (and satire) is the sincerest form of flattery.

The Kennedy Political Union also impressed the community with speakers of tremendous caliber. Former Secretary of State Caspar Weinberger, under fire before his presidential pardon, addressed the University on his history in American Government and his life in the eye of the storm. Another speaker who captured the fascination of American University was Chairman of the Joint Chiefs of Staff, General Colin Powell. Due to the size of the crowd drawn by Powell, the presentation was held in the Metropolitan Memorial United Methodist Church across Nebraska Avenue from the University.

As the youngest Chairman of the Joint Chiefs of Staff ever, Colin Powell broke more ground than many of his predecessors combined. He is the first non-white person to hold the position, which is the principal military adviser to the president and the secretary of defense. He was born in Harlem and raised in the South Bronx, a child of Jamaican immigrants. He attended the City College of New York, serving in a ROTC program. He furthered his education at George Washington University, and passed through the military, advancing to his current position, the highest attainable. The primary emphasis of his talk was the amazing advances in history that had occurred in the years since he was a student to today, as he addressed this new generation of students. An interesting parallel he drew was the fact that the president at the time of his undergrad education was Eisenhower, who delivered the first televised presidential press conference. Colin Powell's speech was broadcast on C-Span, a network dedicated exclusively to the coverage of political events.

Powell was a significant entry into the University's forum because of the many issues on the American conscious

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Fielding a question from an American University student on the uproar concerning the ban on homosexuals in the military, is Colin Powell explains his views on the sensitive issue. (photoby Matt Lovering)

Addressing American University Students on the critical balance of power still extent in today's world, and the new challenges facing the United States, former National Security Adviser Robert McFarlane fields questions from the packed Abraham S. Kay Spiritual Life Center. (photo by Matt Lovering)

The Kennedy Political Union sponsored various forums for intellectual thought, ranging from world-reknowned speakers to this panel discussion of experts in the environmental field. (photo by Talon Staff)

(Next Page) Author Joseph Nye, whose books are featured prominently in the School of International Studies curriculum, speaks to a group of students interested in his peaceful view of the future of the world political scene. (photo by Talon Staff)

"Hats off to the student volunteers who fill in the gaps, iron out the glitches and make KPU really work."

Chris Johns

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at the time; the election raised questions regarding homosexuals in the military, harrassment, the downsizing of a post-cold-war defense, and various other important topics. Following on these same lines, speakers such as Alexander Haig, Jr, and Thomas P. "Tip" O'Neal. Three more speakers who had much to say during this election year were Chairman Richard Bond of the Republican National Committee, Congressman John Anderson, independent presidential candidate in the 1980 election, and Paul Tsongas, who finished just behind President Bill Clinton in the primary season for the Democrats.

The media was strongly represented at this year's session at the Kennedy Political Union. One of the most impressive speakers was Nina Totenberg, National Public Radio's Law correspondent. Her relevence was particular in light of the return of the Anita Hill and sexual harrassment issue. (Oregon Senator Bob Packwood was accused of sexual harrassment in the days following the election.) Other media figures who addressed the American University Community were Joseph Nye, Jr, whose book on global politics figured prominently in the World Politics course, and NPR correspondent Daniel Schorr.

One of the most expanded sections of the KPU speaking agenda was special interest groups. As our society is commanded more and more by these collectives of ordinary citizens, the attention they are paid grows. February brought Dr. Benjamin Hooks, the Executive Director of the country's largest organization of its kind, the NAACP. Two speakers whose interest group's views are ever in collision addressed American in the month of April. They were Phyllis Schlafley of the Eagle Forum, a family values organization, and Patricia Ireland, President of the National Organization for Women. Their topics were of great import in this the twentieth year of America's reliance on Roe v. Wade for protection of privacy.

The ever-widening scope of the KPU's concentration also included some speakers who could not be categorized, but offered much to the impact of the program. General Benjamin Davis (Ret.), the first African-American general in the United States and the Commander of the WWII Tuskeegee Airmen, addressed American on overcoming racism. Virginia Governor Douglas Wilder, the first black man to fill the position spoke on his experiences as governor. One more unique speaker was Dr. James Watson, of the Nobel Prize winning team

of Watson and Crick who developed the first DNA model, and former director of the National Human Genome project at the NIH. Diplomatic corps members such as former Ambassador to Russia Robert Strauss, Ambassador in charge of Central African Affairs Robert Pringle, Disarmament Ambassador Kenneth Adelman, and Former US Ambassador to the United

Nations Jeanne Kirkpatrick were all guests of the KPU, and political luminaries such as Robert McFarlane (Reagan's National Security Adviser), Serguei Martynov (Charge d'Affaires to the US from Belarus), and The Honorable Admiral Crowe (Former Chair Joint Chiefs of Staff).

One thing that has held the KPU together has been its staff. They have been flexible in times of need and have supported the Kennedy Political Union throughout the year. KPU Director Christopher Johns said it best, "Hats off to the student volunteers who fill in the gaps, iron out the glitches and make KPU really work."

Tarek N. Rizk

Time Capsule

American University has always been a cultural stronghold in Washington, D.C. As well it has been, since it was chartered by Congress one hundred yeas ago, a place associated with the politics that live in D.C. and the presidents who run it. Over the years, twelve presidents have spoken or otherwise been associated with us.

The first President of the United States spoke fondly of an idea he had of establishing a great "national university" here in the nation's capitol. John Fletcher Hurst, the founder, took advantage of this idea when raising funds for the initial construction of American. The Act of Congress which brought us into existence was signed by the 23rd president, Benjamin Harrison. A trustee of American University, William McKinley, the 25th president was assassinated before he could break ground on the building he conceived, which eventually became the McKinley-Ohio College of Government. His successor, Theodore Roosevelt, spoke at the dedication and of the building, and he filled McKinley's space on the Board of Trustees, remaining there the longest of any U.S. president, 20 years.

In 1914, slightly a year before the U.S. became embroiled in World War One, the University formally opened with a speech delivered by President Woodrow Wilson, a teacher himself. The next great war-time president, Franklin Delano Roosevelt, also delivered a speech, this time at the inauguration of AU's 6th chancellor. The ceremony also included the announcement of the organization of American's School of Public Affairs.

Dwight D. Eisenhower addressed the graduating class of 1957, and in the same ceremony broke ground for American's School of International Service. The last president to address a commencement service was President John F. Kennedy who spoke to the class of 1963. Kennedy's speech wsa one made in a time of great turmoil for the United States and contained uplifting words of inspiration which have been harkened to in the twenty years since they were spoken.

These are just some of the presidents who have made American a willing part of their terms and impressions on history.

No Place To Go

For many students here, the University is best characterized by the Quad. The Eric A. Friedheim Quadrangle is a center of activity every day of the year. When students first arrive, the Quad is the place of every happening; the Quad drips with Orientation and freshmen don't see much beyond it. Frequently, the Quad is flooded with people at various times of the day, shuffling loudly amongst friends and strangers on their way to classes. As the weather breaks during the spring semester, the Quad is commonly teeming with people playing various sports, lying about, sleeping, and socializing The Quad is the life of the University, the heart, so to speak, and noone can deny that.

"One event which truly captures the spirit of American is the Heritage Festival"

Personal stories about the Quad are endless. At night the Quad takes on a mystical air. Roving bands of drunkards wander across returning from forays into the land of inebriation, little groups of deep-thinkers speak in hushed tones, soul-searchers walk alone, all on the Quad. At times when one is hurrying, late for class, thinking of the quad isn't important. But just once think about all that the quad has witnessed.

One event which truly captures the spirit of American, and more recently captures the Quad is the Heritage Festival.

The American University can't seem to get over the massive quantity of multiculturalism which runs rampant on its

grounds. There is such an array of backgrounds and styles that it seems every once in a while our phenomenal variety of cultures simply bursts open, spewing unique perspectives and unusual backgrounds all over the Quad. This, of course, is the annual American University Heritage festival.

The Heritage Festival, presented this year as in the past in conjunction with the Parent's Weekend and general-show-off-our-university's great extravaganza was as glorious as ever. The official title this year was The 1992 American University Heritage Festival: A Cultural Jubilee!! (exclamation points NOT added) And boy, was it that.

The Heritage Festival covered the Eric Friedheim Quadrangle with a thousand delights to thrill, amuse and slightly reduce the weight of your wallet. I mean, of course, the vendors. They were selling trillions of little things that you wanted, you needed, supported some cause, or would simply look great on any dashboard, rear-view mirror, or bookbag. There were arts, crafts, various ethnic items, food from the four corners of American University, jewelry and so much more. Much of the vendor "scene" resembled the common view at the Grateful Dead Concerts of

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The 1992 American University Heritage Festival was truly a cultural jubilee. Various musical acts were on hand to entertain, including a jazz ensemble, a latin band, and this Reggae band.(photo by Matt Lovering)

The most common use of the AU Quad is simply a place to rest. The Quad can never be found without a smattering of students resting, studying or even all-out sleeping.(photo by Matt Lovering)

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my wild and much less poor past.

Carrying on through our cultural jubilee, we found performers to boggle the mind and perplex the body. Perplexing the body was the impressive fire-eater. This whole fire-eating thing made me nervous, as I pictured the worst-case scenario, and then immediately thought about the food I had just eaten. I moved on.

One event which truly captures the spirit of American, is the Heritage Festival

Another performing act was a series of ethnic dancers. There were the Hawaiian dancers, who did a true and honest representation of the fabled hula dance. They wore authentic Hawaiian costume, and they danced to very impressive (and loud) Hawaiian music. Travelling a little further from home, there were dancers from both India and Pakistan. Again, my imagination was wildering as I realized that for the past thirty or so years, these two countries have been expanding huge nuclear arsenals and pointing them threateningly at each other. So, of course, I pictured the dancers cutting their performances short to rumble behind Bender. Didn't happen.

More entertainment came in the form of Kung Fu artists. There before my very eyes, the combination of the art of self-control and self-defense reenacted in the same ancient form it had existed in for thousands of years. Very impressive. Good tricks.

One of the most multicultural of the multicultural things presented was the vast array of musical performers. The first was a product of American's Performing Arts department, the American University Gospel Choir. The Choir takes the tradition of Gospel Music— real voice harmonies, complex vocal gymnastics, and phenomenal vocal power— and lends to it a modern feel. Next, there was the AU Jazz Ensemble. Again, American University presents a classic genre in a modern context, producing jazz music to groove to while eating felafel, burritos and egg rolls.

Two acts were imported to the Quad for the heritage festival. An anonymous Reggae Act who simply tore up the Quad with Jamaican rhythms and a true

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Shaded from the sun by a tall tree, a vendor's table attracts the interest of anyone sauntering across the Quad.(photo by Matt Lovering)

The drama department, led by Dr. Caleen Jennings, had a space on the agenda for AU's Heritage festival when it presented a production by the Multicultural Theatre Ensemble.(photo by Matt Lovering)

Time Capsule

In May,1970, America was a nation in turmoil. As The United States become more and more embroiled in the Vietnam war, increasingly large groups of America's population engaged in various forms of dissent regarding the government's stance. The most visible and vocal of the groups opposing America's presence was the college student population. In the last days of April, student protests at Kent State University were halted by violent and unnecessary means. The Ohio National Guard opened fire, killing four student protestors.

The uproar created by the Kent State Massacre was felt across the country. American University was no exception. In one of a series of demonstrations, American University students, who were conducting a student strike in an effort to close the University, poured onto Ward Circle at the intersection of Nebraska and Massachusetts Avenues. Over 1,000 students, fired by a previous weeks address by a congressman favoring U.S. withdrawal and civil disobedience Allan Lowenstein (D-NY), took to Ward Circle on May 7, 1970 soon after Kent State, and meyhem ensued. 280 Metropolitan Police Civil Disturbance Unit officers were dispatched to the scene. Although only 17 students were arrested, 3 police officers were hurt and countless AU students were cared for in emergency medical facilities set up in Mary Graydon Center and Kay Chapel. On that particular day, the Metro Police fired tear gas at fleeing protestors, landing gas bombs on the Quad as far as the front steps of Mary Graydon Center.

Although the student strike did not actually close classes, the fervor of American University's opposition to the Vietnam war situation was evident throughout that critical and violent era.

The Welcome Wagon

American University has always been fond of ceremony, but never simply for ceremony's sake. The University traditionally greets each new year and new class of freshmen with a service celebrating the spirit of American University. This celebration, known as Opening Convocation, is less formal than most, and this informality begins with the setting: Woods-Brown Amphitheatre. The open air forum is ideal for the late-summer staging of the Opening Convocation. This year, the ceremony was held on the second of September, 1992.

The Convocation began with bagpiper Bobby Mitchell. Mitchell led a parade of students carrying the flags of all the nations and banners commemorating the spirits of American: diversity, involvement, service and inquiry. The flags and banners were assembled in a brilliant array behind the podium. Then the official welcome commenced.

Master of Ceremonies Maurice J. O'Connell greeted and welcomed the audience. Then, in a tradition begun in convocations past, O'Connell had new members of American's community: freshmen, new faculty and new administration stand up and be greeted. Then O'Connell introduced the various personalities assembled behind him. After the introductions, O'Connell yielded the podium to various persons who represented different aspects of the University. The first speaker was the president of the Alumni Association, Gail Abbot. The list of speakers progressed: President of the School of Public Affairs, Carrie Doyle, President of the Graduate Student Council, Sarah Haden, President of the Student Confederation, Frank Rose, Administrative Adviser for Student Activities, Todd Shaver, Chairperson of the Univer-

sity Senate, Mary Gray, and since-departed Vice-Provost Milton Greenberg. The final speaker was University President Joseph Duffey.

Although long, the list of speakers was designed to bring out a special theme in this official opening of our hundredth year. The theme in addition to a message of welcome was a reiteration of the spirits of American University. Each of the addressees aimed their words at explaining one of the spirits, or citing their own commitment to them. With many, the commitment was self-evident: volunteers, students dedicating their time to bettering other student's lives and exemplary faculty members. These people as much their acts as their words express true commitment to the Spirits of American.

The Eric A. Friedhiem Wuadrangle wears many different hats through the year, from meeting place to market place. Vendors can often be found peddling their wares on warm days.. (photo by Dario Nabavian)

Truly communing with Nature, sophomore Matt Prudente finds that this finals week blanket of the white stuff brings out the snowbunny in him.(photo by Matt Lovering)

Diversity and life on the Quad go hand in hand.

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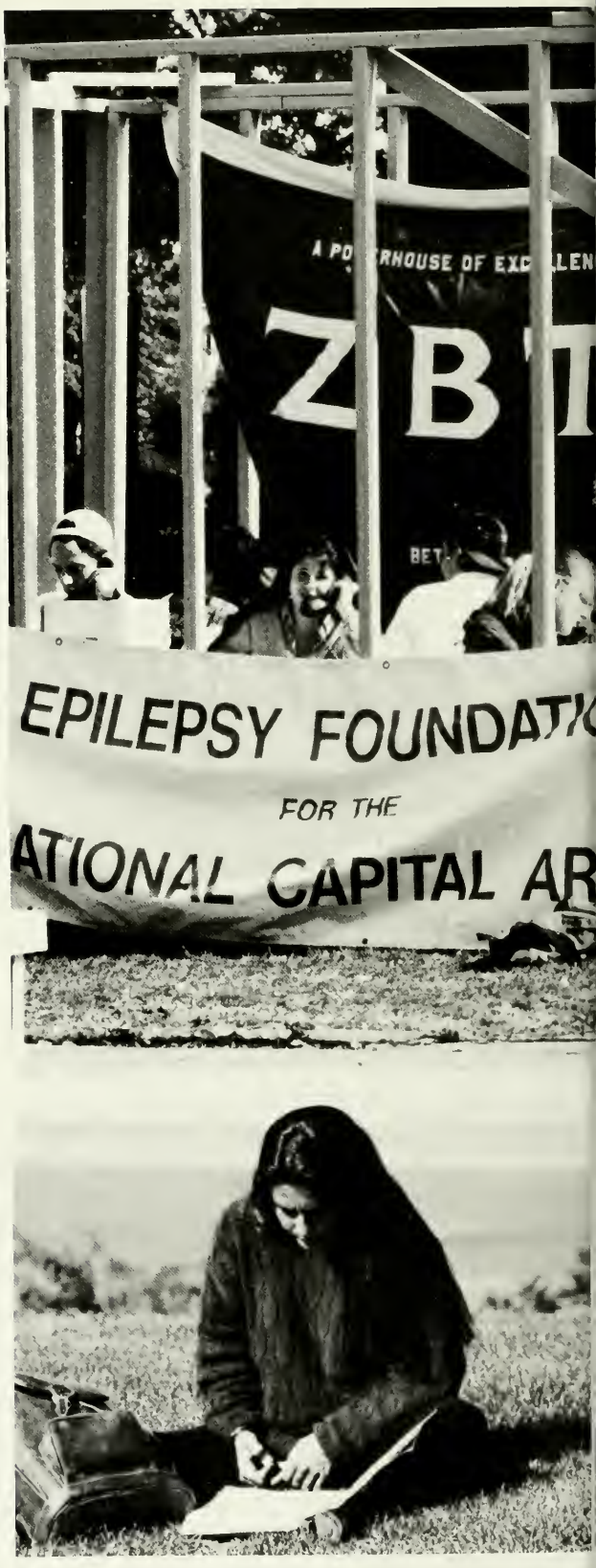
Rastafarian message, which was completely illegal on campus. Another off-campus act was a Latin Band, who carelessly tossed out vibes that could very well have compelled someone to lambada. Not me, of course.

One of the most impressive features of the heritage festival also came from the Performing Arts Department. Calleen Jenning's Multicultural Theatre Ensemble demonstrated that drama transcends all cultural boundaries.

A major difference between this year's heritage festival and festival's past is the fact that this year's heritage festival exploded onto the Quad, as opposed to the Woods-Brown Amphitheatre. This move facilitated another change: a helluva lot more stuff. The Heritage festivals of the Woods-Brown Amphitheatre era involved a lot of cramped tables and tricky maneuvering around the step-like formation, however, this year, you were free to flail about on the amazingly vast Eric Friedheim Quadrangle. Nothing like it.

Finally, a great deal of credit needs to be given to those organizations who lent their time and support to this amazingly cultural jubilee. The list is huge, I won't write it.

Tarek N. Rizk



Greek life on campus takes a turn for the worse as American University's chapter of Zeta Beta Tau stages a Jail-and Bail fundraiser for The National Capital Area Epilepsy foundationm.(photo by Matt Lovering.)

As the temperature increases, so does the need for students to enjoy the bright, sunny days. Aside from the Quad, there are many different places to bask in nature's beauty, such as the grassy area behind the SIS Annex and the Wooks-Brown Amphitheatre.(photos by Talon staff)

Although usually used for a break from classroom discussions, the quad can also serve as a forum for serious intellectual discourse. (photo by Matt Lovering)

CELEBRATING
100
AMERICAN UNIVERSITY
YEARS
1893 - 1993

ARTS

DANCE

Dancing Till They Are Home

1992 Fall Dance Concert Moves in Modern and Personal Ways

Under the artistic direction of Suzanne Carbonneau, and depsite the dancing cows on the playbill, the performeres in AU's Fall Dance Concert proved to be anything but large and heavy-footed. Much of the show took a modern dance style, as opposed to the variety of dance styles in past concerts. But the pieces ,which were mostly choreographed by students, carried a lot of depth and showcased the creative talents that endow this university.

The show opened with Jeff Rebudal in "Gemini"- a jazzy, up-beat piece choreographed by Rebudal himself. Wynton Marsalis' "Sometimes It Goes Like That" weaved through the background as Rebudal slinked his way around the stage. With his sharp, jazzy arms and fluid body movements, Rebudal created a street scen for the audience. There was a "West Side Story" feel to his jumps and slithery steps. Rebudal's movements were sensual and brassy, much like a saxophone. "Gemini" was so on the cutting edge of jazz and blues, Rebudal could have easily broken out of his slinking and into a tap jam.

From jazz to the graceful and poetic flight of the "Seagull",performed by Maryse Jacobs

(who was also the show's costume designer) and Jacques Burgering. The "Seagull" added a romantic, blue hue to the dance. Subtle contractions and long, twisting arms accentuated the image of a seagull. Jacobs and Burgering worked well together, and considering that they were both the tallest dancers in the show, both were well matched and complimentary. "Losing Touch", performed by Yael Levy and Timothy Wilmott, touched on a failing relationship and expressed the confused feelings of each counterpart through innovative modern dance movements. Both dancers were very strong in technique and were absolutely dynamic on stage. Silence, with a smattering of random whispers like "Why are doing this to me?" and "Where are you going?", was the sound to which the dancers flung out and contracted their confusion and mental torment. Death-defying spins and solidly held images were highlights in the piece. "Losing Touch" was dance at its dramatic best without being melodramatic. Levy and Wilmot played their bodies honestly, and maintained a warm and intimate presence on stage.

Lori Clark (aka. The Lovely Yasmina [as stated in the playbill]) found a creative way to use her answering machine messages. "Slice of My Life" was exactly that: a slice of Lori Clark's life according to her messages. Clark pantomined a variety of characters, bringing life to the voices on her machine. The piece was light-hearted and, many times, comical. Clark wore a very ethnic attitude about her. Her presence is both captivating and mystical. Rumor has it that Clark belly dances on the side: Well, it shows, her hips and arms are most fluid.

Maryse Jacobs returned onstage with an earthy piece

continued on page 54

" When emotion is too much for simple movement that's when Dance begins."

-- Anonymous

IN TOUCH• (opposite page) Maryse Jacobs gets in touch with her memories in"Herinneringen (Memories)." (thispage) Yael Levy and Tim Wilmot express the trials of a failing relationship in "Losing Touch." (Photots by Ken Cobb)

TWO TYPES OF CHARM• (top) The Lovely Yasmina (aka Lori Clark) does the ethnic pose. (bottom) Mark Simpson and Tim Wilmot find the light. (Photos by Ken Cobb)

titled "Herinneringen (Memories)." She mentions to the audience: "I remember my father as a singer." Jacobs movements expressed anguish and mourning. Her silent screams and facial expressions gave the piece a very sentimental tone. The scrim behind her was a-lit with a shadow of a blooming tree. "Herinneringen" was a simple, somber and haunting performance by Jacobs.

In "Light Music," two of AU's lighting design specialists- Tim Wilmot and Mark Simpson- got a chance to strut their stuff. This was Simpson's debut on-stage at AU, he usually goes un-seen, As he is "Mr. Technical" for the DPA, overseeing many of the lighting and set design for most of the shows at AU. Wilmot and Simpson focused less on dance plot and concentrated more on the various ways one can play with stage light.The piece itself was broken up into "Allegro," "Moderato," "Vivace," and "Poco Adagio" displaying different paces and levels of light-use. Limbs, head and torso peeked in and out, weaving in between the rays of stage lights. It was communicated through the piece that knowing the dynamics of light and how to use light is almost as important as knowing the dance itself. Light has a language all its own, as Simpson and Wilmot so eloquently explained through their movements.

The most energy busted onto the stage for the finale piece, which was choreographed by guest artist Doug Elkins. Elkins hails from New York City where he is artistic director and founder of his own company. He has been the recipient of many significant grants among them are grants from the National Endowment for the Arts, the National Performance Network, Dance Magazine Foundation and NYSCA. His company received its first company grant from the NEA in 1991. Elkins is a popular and well-respected choreographer. Vibrant, young, and hip Elkins' works reflects his own wacky personality and imaginative fun with movement. "Sarah Nod... (Nocturnal Intermissions)" aroused the audience's light side when it, literally, jumped out on stage with the comment: "If it's not Scottish, it's crap!" The dancers: Galeet BenZion, Maryse Jacobs, Lori Clark, Monica Chelsak, Amy Malkin Filderman, Gillian Finley Tim Wilmot, Jeff Rebudal, and Jacques Burgering skipped and jigged to the whining of Scottish pipes. The movement was very aerobic, jumping from a tradtional-looking routoine to a hip and funky version of the same movement. Elkins' chemistry between fun and art was well proportioned. Much of the movement was clear and comical, and certainly done with a special flair of absudit that is clearly Elkins'. Mind you, the dancers had only two weeks o intense rehersals with Elkins to learn the piece, and it turned out to be a great a success.

At the end, the audience had as much fun as the dancers seemed to be having on stage. The Fall Dance Concert '92 was a pleasant showcase of the talent and variety of personality that AU' Deparment of Performing Arts has to offer. And after the concert, you realize that the DPA and all its talented performers will be "dancing 'til the cows come home." ●

-written by A.G. Cantor

AU Players are...

ON A ROLE

AU Players is the American University Student Thespian Organization, through which students can be at there "thespian-est" by directing original scripts, producing their own show, almost everything is student-run.

This year the organization was managed by the collaborative and creative minds of Sarah Ekstrom, Tony SanFilippo, and Dave Umlas. The year kicked off with a running start with "Shakespeare in the Ampitheater". Students were treated to the young talents who brought to life scenes from Taming of The Shrew, Hamlet, Much Ado About Nothing and other works by the great English playwright, who we'll just call "Bill".

The annual Originals Festival was a great success this spring, with a weekend of packed houses when in the past years attendance had been low. Originals Festival is put forth every year to showcase original works and plays directed by students. "Mind Over Matter" written by Sarah Ekstrom/directed by Tony San Fillipo entered the world of a grown up child and his imaginary friend. The brilliant acting by Dave Ortman, Abigail Karp, Greg Hardigan, Karen Graci, Katie Bannar, and Jessica Ripper made such scenes as "3-Ring Circus" flow smoothly. Dave Umlas directed a play by Douglas Schultz named "Endings", which journeyed into the psyche of a woman undergoing psychiatric help. Wendy Berry played the woman in the one-character show. The Festival was completed with "Dinner for Two?" with Liz Skillman, Keith Bonar, and Brian Lebensberger. The play was written by Jessica Sandler and co-directed by Dave Umlas.

An a cappella group thrown together by Chris Dilley, Anita Willis, Adam Reynolds, and Katie Bannar even sang a few bars in-between shows during the Festival. The made such an impression that they were asked to sing for the Senior Thesis night with "Size Matters" and "The Private Eye" and were also requested by Gail Humphries-Breeskin (director of theater at the DPA) to perform for a memorial service in the D.C. area.

Members of Players and the casts of "Size Matters" and "The Private Eye" got together and had a painting party in the Cassell Acting Studio. The goal was to paint the entire room black to give a "black box" theater effect in time for the performance, which was the first weekend in April. With pizza and determination as their fuel, the student-actors reached their goal that night: they successfully brushed and rolled and splattered black paint all over the acting studio...as well as themselves.

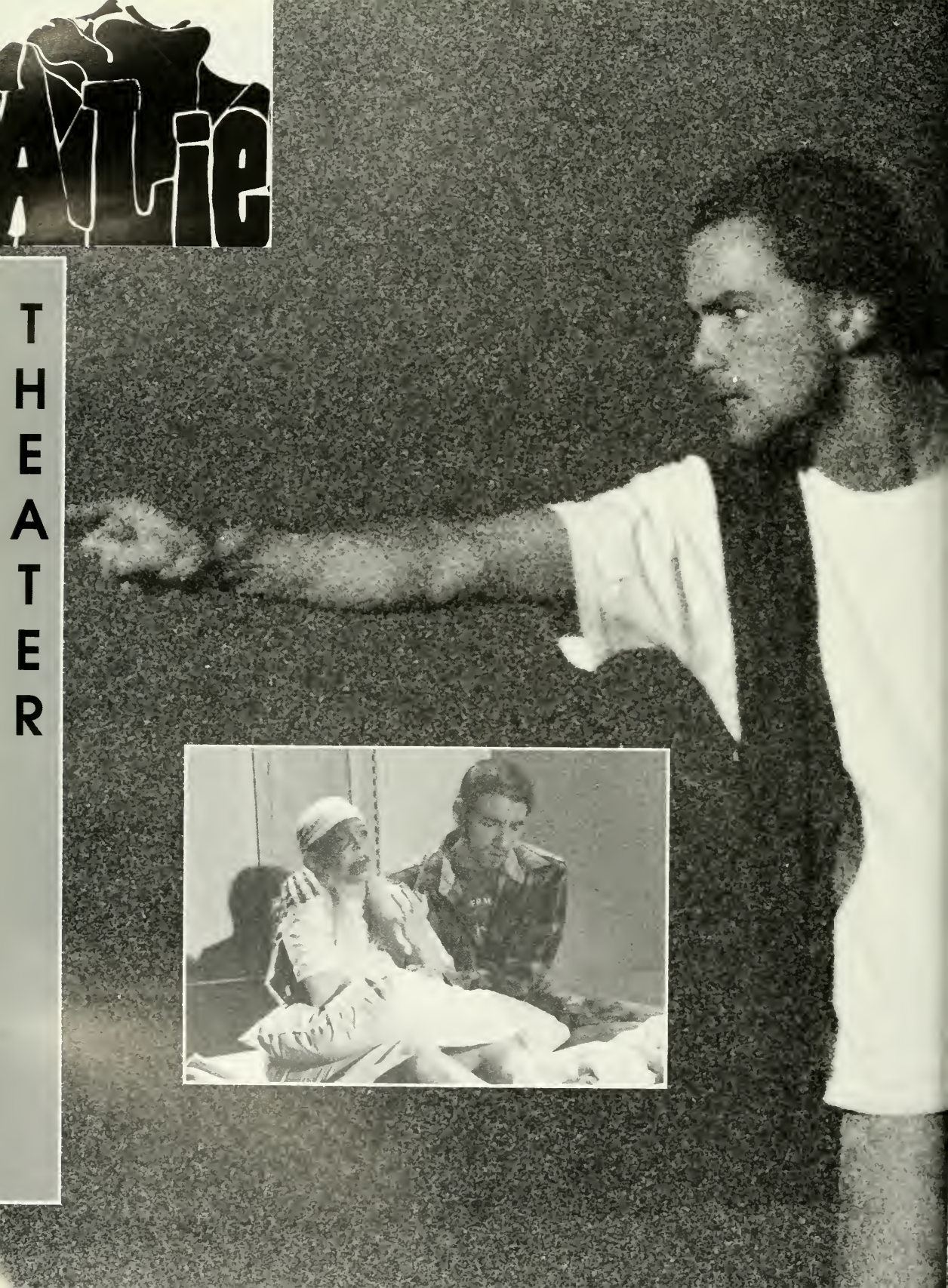
Anything can happen. The AU Players are known for their get 'em and go style;self-initiative is widely abundant here. It's AU Players secret to success in the creative world- and hopefully that attitude will take them to high heights in the REAL world. ●

written by A. G. Cantor

(right) Tony SanFilippo and Dan Schacner in *Taming of the Shrew*, gangster-style. (below) Actors create the perfect picture of the Shakespearean family, as audiences (top) gather in the ampitheater to watch. (photos by Matt Lovering)

TIME CAPSULE:

On February 1, 1963, AU Players performed Edward Albee's *The Zoo Story* in the Theater Annex. The play is now forbidden , by Albee, to be performed by college students.


ALIE
THEATER

STAR-CROSSED LOVERS•Senior Dave Warren explodes as "Jake." (inset)Greg Hardigan as "Mike" comforts his shaken sister "Beth", played by Johanna Gerry. (Photos by Matt Lovering)

LIE OF THE MIND

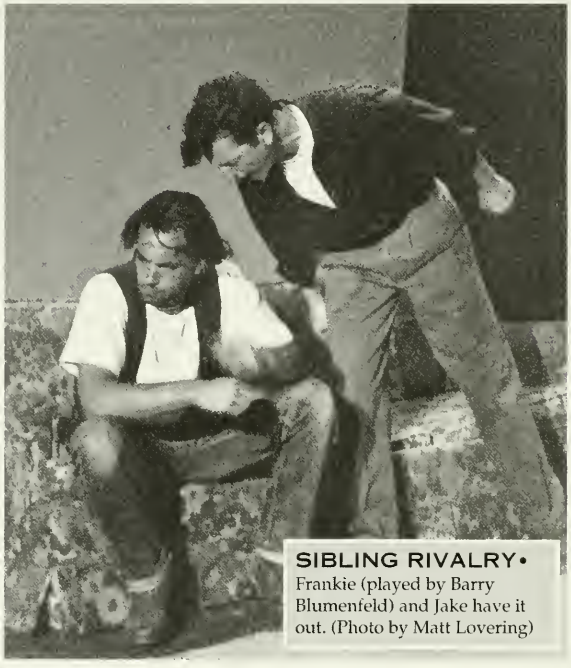
DPA TAKES ON SHEPARD

A CRITIQUE BY APRIL G. CANTOR

The Experimental Theatre was humming with anticipation and a full house for the Saturday night performance of ***A Lie of the Mind,*** which was written by Sam Shepard and directed by Gail Humphries-Breeskin. Having made it to the show's call-backs and seeing the show in it's developing stage, I was torn between being excited and nervous as I tried to sit calmly under the twang of the western ballads played overhead. But when the lights finally faded into blackness, my heart only thumped faster...and my heart stayed that way -at that pace- throughout the entire three-hour show and even after the house lights came up at the end. That's the kind of theatrical experience *A Lie of the Mind* turned out to be.

A Lie of the Mind is typically Shepard: the tragic, pessimistic, contemporary picture of dysfunctional and abusive relationships, which are recurring messages in all of Shepard's plays. The play revolves around two lovers, Beth and Jake, and their families which are themselves as incapable of coping with certain realities and are as abusive and dysfunctional as the young couple. It's my view that there are no main characters, because each character is just as pivotal and essential as the other, but Jake and Beth are the two central characters. They both represent the disturbed youth who inherit the hidden secrets and insanity of their families. There's almost an equal amount of time and quality that each character presents on stage, which is Shepard's brilliance in showing that destruction of the human mind hits everyone, it is not targeted to one couple or group. *Lie* is supposedly a chronicle of Shepard's own personal life: he addresses feeling isolation from his family, his need for escape, and his suppressed anger. Shepard warns the audience that buried secrets and lies (hence the title) will always be a abominable presence in one's life, and will eventually "surface to demand confrontation and partial reconciliation."*

"... I gradually became emotionally drained as if the actors had dragged me along with them..."



SIBLING RIVALRY• Frankie (played by Barry Blumenfeld) and Jake have it out. (Photo by Matt Lovering)

Basically, the plot goes like this: Jake has beaten up Beth in one of his jealous fits. Jake thinks he has killed her, but actually Beth, who suffers from injuries to her brain, is recovering in a hospital with the help of her brother, Mike. Frankie (Jake's brother) in the mean time, goes to Beth's parents' house to find out if Beth is alive, and gets shot by Baylor (Beth's father, who mistakes him for a deer). While Jake is finding out ways to escape his room and the annoyance of his mother, Lorraine, Frankie is trapped in Baylor's home with a bloody leg and is seduced by Beth who thinks he's Jake. With Sally's help Jake escapes, and Sally and Lorraine dig up some old memories about Jake's father's death; the two have it all out and then they reconcile. Jake makes it to Baylor's place, and is then "captured" by Mike who forces him to apologize to Beth, who in the meantime has proposed to marry Frankie. A defeated Jake tells Beth he loves her, and then leaves her to be with Frankie (who wants out and badly needs medical help).

Lorraine and Sally set their house on fire and watch it go up in flames as they prepare a new life for themselves. Meanwhile, back at Beth's house, Mike leaves, and Beth and her family go on as if nothing unusual has happened.

It was really interesting to see how the characters were developed since call backs. Johanna Gerry already had a pretty good grasp on Beth during the scene-readings at call backs, and the final result simply showed a greater depth of emotion and solid work on a complex character. Her eyes were very expressive and she flowed smoothly from heart-wrenching screeches to child-like giggles and innocence. Johanna dove into total emotional commitment and crafted a beautiful portrayal of Beth. Dave Warren played a convincingly violent-tempered Jake, who was emotionally a little boy in a big man's body. His tantrums were explosive at best. Warren was fun to watch with his funny antics (high heels walk and his rubber face- eyes were constantly alert), and he made some nice choices in line delivery; the raspiness of his voice actually added texture to the character. Lorraine was solidly portrayed by Mary Beth Levrio as the hard-assed, jaded mother. The constant image I saw with Lorraine was of a military general. Levrio was rigid in her movement and had a tone of indifference and coldness when she spoke. Along with her demanding voice and presence, these choices were quite appropriate for Lorraine.

Frankie, played by Barry Blumenfeld, carried a

nice presence on stage. He became the character the audience felt most sorry for: beaten with shoe, pushed and shoved, and then shot in the leg, Frankie took a lot of lickin' . Barry did a fine job of making specific choices, like biting his nails and responding with long-lipped pouts, showing that Frankie is high-strung but restrains any violent tendencies. Frankie is soft-hearted and "just wants to do the right thing."** Greg Hardigan played the other soft-hearted brother, Mike. Greg played the complex levels of Mike: the caring brother, the unappreciated son, protector against the enemy. The couple of Meg and Baylor (played by Ann Mezger and KevinRobertson) supplied the comic relief from the intensity of the play, and the chemistry between the two seemed to work well. Sally , along with Frankie, were the only "normal" people in the play, and I felt that Sarah Schnadig came across as a consistent and very focused actress. She never dropped the end of lines and her actions were deliberate and strong. On the whole the entire cast did a fantastic job of playing the realism of the play.

The arrangement of the theater (as in Black Box Theater fashion with the audience curved around the edges of the stage) kept the atmosphere intimate and up-close. A ramp extended from the stage and into the middle aisle of the audience. Many entrances came in through the audience or down the ramp, thereby involving the audience in the space of the play. The stage was divided into two sets- left stage was reserved for scenes involving Jake and his family; right stage involved mostly Beth and her family (the hospital and house scenes). Frankie is the only character, except for Jake in the end, who crosses the border and enters both spaces. Keeping the spaces separate let the audience see the two different worlds of Jake and Beth, yet both reflected each other throughout the show and the audience could easily compare the two. Action of the play alternates from one side to the next- like a ping-pong match. Lights would fade on and off each transition into the next scene keeping the flow of the play smooth. Brilliant mood colors of red (the beaten up Beth), and purple and blue haze (as Lorraine talks about the hot, dry winds) painted a complete and pleasing picture for the audience, thanks to the lighting mastery of Mark Simpson. Simpson also gave nice images in the beginning when vague spotlights barely lit the faces of Frankie and Jake, setting a mood of obscurity and a sense of limbo as Jake tries to tell Frankie over the phone about beating up Beth. A large, red, jagged line

continued on page 60

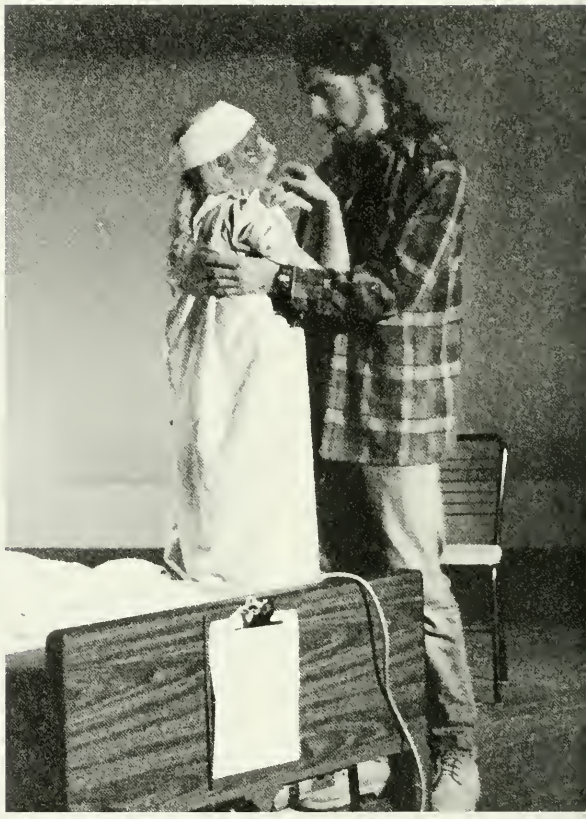
UNLIKELY COUPLES• (top right) Baylor (Kevin Robertson) and Meg (Ann Metzger) have a loving spat. (bottom right) Frankie takes verbal abuse by his mother Lorraine (Mary Beth Levrio). (left) Jake shows how much he loves his sister Sally (Sarah Schnadig) Shepard-style. (Photo by Matt Lovering)

was lit on the back scrim as a border between the two sides of the stage. I felt that it symbolized the destruction of the relationships and the "falling apart at the seams." As the play continued the "crack" got larger, and by the end of the show it was not only vertical but now the crack made a "T" shape, as if the ceiling was now crumbling. For me,the crack further separated the families and gave a vivid image of demise and destruction, in both emotional and physical terms.

Costumes were realistic and complimented the characters. Baylor and Mike were always in flannel or hunting gear. Lorraine was dated by her late 60's /early 70's style of clothing. The costumes were not in-fashion, or expensive, showing the lower middle-class characteristics of each family. The sets were simple and easily interchangeable. And then thinly, almost transparent, walls were brought in for the last two acts. The invisible and transparent walls helped set the picture of unreality and the lack of stability in both worlds. The stage furniture gave simple pictures of home life and a hotel couch easily folded out into Jake's bed. The hanging airplane models were a cute touch, and I found it fascinating to be gently dropped into the fantasy world of Jake's childhood. The action of the play was nicely spiced with the original compositions of Mark Anduss. Anduss' synthesized rhythms and pulsing beats were exciting and definitely heightened the action and mood of the show. Chime-like, lighter melodies accented the lines of the show and helped the scenes flow into each other. My own feelings during the show were definitely affected by the music- from excitement to being lullabyed into a disturbing clamness. I also liked how the action from one scene continued while the lights came up on the next scene. This signified the continuity of lives: that these two worlds/lives existed simultaneously ,but separately. Even during intermission, action would subtly continue onstage, never really allowing the audience to break from the intensity of these characters' lives.

On a scale from 1 to 5 (five being the highest="excellent"), I generously give this production a 5 for keeping me on the edge of my seat for three hours. Okay, so maybe my rear started to hurt by the third hour, but I was too drawn into the action on stage that I really didn't notice. Even though I felt Shepard had written some scenes too long, the actors kept me involved and wanting to see more. After each scene, I gradually became emotionally drained as if the actors had dragged me along with them. To me, everything was beautiful, and I was quite impressed with how far

GLIMPSES FROM THE SHOW• (top) Mike warns Beth to stop talking about Jake. (bottom) Jake vents his fury to Frankie. (Photo by Matt Lovering)



the production had progressed from call backs. One could definitely see the results of eight weeks of rehearsals, each actor seemed to have a good grasp on the psychological aspects of their character. *A Lie of the Mind* is a tough play for any college theater to produce, but I think this cast hurdled all the obstacles, and more. My heart is still throbbing. ●

* a quote from the program, The Dramaturge's Note written by Rebecca Watt.

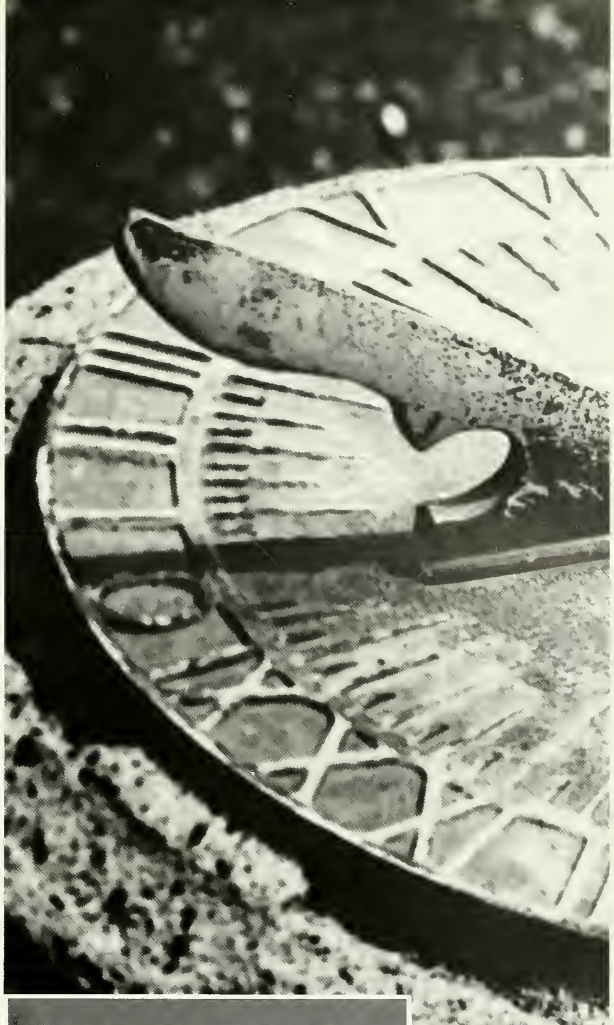
** a quote from the program, Program Note written by Professor Tim Kelly of the Psychology Department.

Passages :

This corner of our Arts Section is dedicated to the great artists who have passed away this year, 1992-1993. For their dedication to their craft and their major contributions to the arts world, we extend our appreciation.

IN REMEMBRANCE OF:

- *The "first lady" of American theater,* **HELEN HAYES (1901-1993)**
- *Ballet superstar,* **RUDOLF NUREYEV (1938-1993)**
- *The master trumpet and horn player of jazz,* **DIZZY GILLESPIE (1917-1993)**
- *"My Fair Lady,"* **AUDREY HEPBURN**, *who is also known for her humanitarian work with UNICEF.*



TIME CAPSULE:

DID YOU KNOW...

Hume Cronyn and Jessica Tandy, Broadway's most likable couple, came to The American University on Sunday, May 3, 1964. They discussed the problems of acting in Shakespeare in the Clendenen Theater (which is now the Ilene Zatkin-Butler Garden) at 3:30 in the afternoon.

ON THE VERGE

Levrio Journeys into new semester

On The Verge or *The Geography of Yearning* by Eric Overmyer welcomed the new faces that had just arrived for the fall semester. It was one of the events planned for Freshman Orientation weekend. This was one project graduate fellow Mary Beth Levrio probably had no idea she would find so abominable. Directing this fascinating script about a journey of three women through time and evolution was a great ambition of Levrio's, but in the process of the production she eventually became not only the director, but the producer, public relations representative AND set builder. With the help of fellow graduate Mark Simpson (who undertook the roles of set and light designer as well as public relations and set builder) the two made a quite powerful team. Their heap of hard work really paid off, along with the dedicated talents of Ann Mezger, Susan Snyder, Johanna Gerry and Chris Dilley who remained in DC for the summer-long rehearsals. The show's set was a sight- it was one of the largest sets ever built in the Experimental Theater. Mark Simpson had designed a semi-circle cove of rock. The cast and crew (all eight of them, including Levrio's husband) spent late hours sculpting the mountain of wire and then plastering paper mache sheets over it to give it a rocky texture. The set along with the transitions of the lights (created out of the genius of Mark Simpson) moved the actresses through time and space, into new worlds and decades with ease and believablity. The direction of Levrio was quite exceptionable; she had a certain gift of insight that allowed her to understand the subtext of the script and she was then able to convey her ideas to her actors in specific, concrete directions. Every scene was as equally intriguing as the next and the actors and actresses held their audiences' attention and their emotions in the palm of their hands.

written by April G. Cantor

JOURNAL ENTRIES OF A STAGE MANAGER- ON THE VERGE...

SUZANNE M. CAMBODE

July 27, 1992 9:00pm
Production meeting #3. Today was insane, this is my first major stage management position. The show is going to be extremely complicated—we've just begun discussing light and sound plots—I'm looking at over a hundred cues and many of them simultaneous. I'm scared to death —I don't want to mess this up!!!

August 6, 1992 11:00pm
We're less than two weeks from opening and I still have no rehearsal cassettes, no running crew, and very little money to buy props. I hope that I can call in favors on my friends to get some assistance. Not only am I stage manager, but I'm props mistress. I'm not the only one kiling myself, Marybeth is director and in charge of PR, and fund raising. Mark Simpson is designing the set and the lights, and is also a one man crew, and what a set!!!!!

August 13, 1992 12:00am
The set is finally done—it looks amazing. The cast is wonderful—we're together every day for countless hours—and we still always get along.

They've made this incredibly stressful job so much easier—I wouldn't have survived this far without them!!

August 20, 1992 3:00am
We open in less than two days and I still do not have any cassettes—I've never called a show and I've had no practice with timing sound cues—I'm going crazy and am out for blood—but Marybeth is confident in me—so I guess I'll stop ripping my hair out. We just left the theater, we finished making the last prop!! Nothing like last minute preparations.

August 26, 1992 10:00 am
Tonight is opening night. I haven't been to bed yet—I can get two hours of sleep before I have to go to work—and then it's straight to the theater! I think it's going to be wonderful, the set is ready, the actors are brilliant, and I FOUND A CREW!!! So I don't have to go crazy with moving props and scene and costume changes. So all I have to worry about is the 69 light cues, and the set changes—I'm so scared!!!

August 31, 1992 4:30 am Post Mortem
This has been the BEST theater experience I've ever had —even with all the difficulties. The people made the show—the odds were against us in time, money, and man power—but every one did so much beyond their job descriptions. We've just finished strike—I can honestly say that On The Verge is one the best shows that AU has ever done. The audiences loved it —and so many freshmen came and said that they are interested in doing theater here. Well, it's four o'clock in the morning and tomorrow the fall semester starts. Auditions for the fall season are being held—and the cycle is starting. I think I want to make Stage Management my theater career. Which scares me even more! I don't know if I will be able to handle the constant stress of SM-ing for the rest of my life, but I'm going to try! On The Verge of my future—

Large dining halls and ballrooms, streamers and lights stretched across the ceiling, candlelit tables sprinkled with confetti; dignitaries, celebrities and ambassadors as your applauding audience- Sound like a night of glamour and excitement in all the ritz of D.C.? It is in atmospheres like these that AU's premiere performance company, Pizzazz, was most comfortable, and was at their glittery best. This singing and dancing troupe of performers originated in the spring of 1988, under the direction of Gail Humphries-Breeskin. After an experience at the American College Musical Festival, Gail was inspired to form a musical theatre troupe. She held auditions and selected 12 of the most competent AU singers and dancers. One day Caleen Jennings came up with the name "Pizzazz" and the rest is history. The troupe's biggest influences were Rodgers and Hammerstein tunes; they perform a variety of medleys ranging from The Best of Broadway, International, and Americana.

We are..
PIZZAZZ

This year Pizzazz had the chance to perform with Miss America at the Benefit for Grandma's House held in the Four Seasons Hotel,Georgetown. Local Fox news anchor Lark McCarthy was the mistress of ceremonies for the evening. Members of Pizzazz sang together with Miss America and the Bethesda Academy of the Performing Arts Children's Choir for a televised performance. The benefit was a great success.

Pizzazz premiered at the 20th anniversary celebration for the David L. Kreeger Building, one of AU's two theatre stages. But the company's professional track began with a debut in the Eastman Kodak July 4th celebration. Since then the group has had the honor to perform at such noteworthy events as the Young President's Organization Holiday Celebration, the Ambassador's Ball, at a reception for Vice President Quayle, and a Help for the Homeless benefit with Dionne Warwick. Choreographed by senior Brett Smock, Pizzazz has grown to 20 members and continues to sprinkle their golden performances over D.C. audiences. ●

AT THE CROSSROADS

written by April G. Cantor

"A pearl cannot be created without some kind of irritant."
- Dr. Pearl E. Primus

American and Howard Students Come Together

From September 13th through December 12th a handful of students from Howard University and American University came together to work with the renowned pioneeress of dance, Dr. Pearl E. Primus. With the efforts of AU dance professor Naima Prevots and Howard University, a grant from the Lila Wallace-Reader's Digest Arts Partners Program (administered by the Association of Performing Arts Presenters) was put forth to produce a show commensurating the life's work of Dr. Pearl E. Primus. Altogether 17 students, hand selected by Dr. Primus herself, dedicated three months of their lives to perform an experience of a lifetime. From the anxiety of the auditions, through the grueling hours of rehersal, these students made their journey together and found their way to the excitement of performing in front of a full house at The Kennedy Center. Here's the story (from a dancer's perspective) of the making of "50 Years of Dance- The Works of Pearl E. Primus"...

SEPTEMBER 13, SUNDAY 1992
I'm just getting over my flu, and I was crazy enough to try out for this thing and even crazier to have actually made it! I'm not even sure what this thing's all about- I just tried out for fun, and bam! I'm in. All I know is that we start tomorrow—Tomorrow!!

SEPTEMBER 14, MONDAY 1992
Our rehearsal was quite an experience today- Yael, Galeet, Susan, Jeff, Julia and I walked into a very humid room filled with mostly Howard student-dancers and a couple of dancers from the DC community. They had already started warm-ups and we got some deathly-cool looks when we stepped in the room. I hope this racial tension that I'm feeling is simply a case of "first day" syndrome. 5:15 to 8:30pm. Three hours of intensive technique training. My thighs and calves are so sore!

continued on page 66

"It was incredible working with the Howard students..." AU graduate Susan Stine and Howard sophomore Reginald Hanna take a moment to ponder.

"... My ankles are so sore, and my knees kill!" The forced arch position was a technique that Primus demanded her dancers master.

"Because Sheron has faith in me, I can have faith in myself..." Dance coach Sheron Trotman gives advices to her dancers.

""It's fascinating to hear her stories and to watch her hands..as if they were speaking for her." Dr. Primus discusses the choreography as Sheron, dancers, and Howard professor Sherrill Miller listen.

SEPTMEBER 20, SATURDAY 1992
So far Jeff and Galeet decided to drop, because for them it's just too much work- with Jeff's thesis and Galeet's ankles- actually all of us are hurtin'! My ankles and knees are killing. Thank God it's Saturday- I can rest ,finally. I'm not sure if I can make it through this- I mean it is just so rigorous, and I'm NOT a trained dancer like all the others. I feel like I can't do anything as well as they can. AUUGGGGH! If Yael quits, I don't think I can stay with this either.

SEPTEMBER 30, TUESDAY 1992
Okay, Yael didn't quit and so, I think I can do it ,too. Plus, Susan and Julia and all of us are sort of bonding now- we're getting closer. I guess we can all sit around and bitch about how difficult everything is.

(left) Dance coach Sheron Trotman, from Barbados, consults Dr. Primus about the choreography. (right corner) One of the many sides of AU dance graduate Yael Levy.

Sheron (our dance coach) is great- she's really understanding and she has helped me so much with my turn out and positions. I told her about my fears (about not being as well-trained as everyone else), and she believes that I can do it. Because she has faith in me, I can have faith in myself. Besides, Yael has been supporting me a lot, too. She's tough on me, but that just makes me work harder. She so great and she knows what she's talking about.

OCTOBER 21, TUESDAY 1992
Pearl Primus came to rehearsals today. She only drops in on occasion to teach us new dance sequences; Sheron's the one who conducts the classes every day. She choreographs by explaining the story behind the movement. For Cacoa, she told us about the workers in the fields of the Caribbean plantation owners, and how they sang and danced around the cacoa beans in order to make their work fun. It's fascinating to hear her stories and to watch her hands move as she speaks as if they were speaking for her. The dance makes so much more sense with the story! Pearl even showed us a picture of her and Louis Armstrong together!

NOVEMBER 10, MONDAY 1992
We've been working on alot of the choreography. I can't believe showtime is just a month away!- And I don't think were close to being ready. I still can't get those barrel turns. I get cramps in my stomach every time Sheron tells us to line up to do them. My ankles are a little better, but my knees kill and I'm too tired to do my homework and to even eat sometimes. I don't think I've had a full meal in two weeks. We are all getting stressed out, not just us but the Howard students, too. They're soooo cool- I've gotten to know them well these past couple of months and I am beginning to make a special kind of kinship with them- especially Kara,

Hope and Maji. Hope is like the strongest dancer I've ever seen- she and Yael are almost twins. And Kara is so beautiful; and she's wonderful to watch. They're all so talented. I'm glad I decided to stick with this.

NOVEMBER 22, SUNDAY 1992
I just got back from Thanksgiving break with my family, and we've started to have weekend rehearsals now since we perform in two weeks! Some rifts are really cracking here with all the problems with the organization of this whole project- some of the people in charge are having problems finding funds and rehearsal time for everyone. Plus Pearl had been taken ill and hasn't been able to work with us as much, at least for a couple of weeks.We dancers are worried that we don't even know all the choreography yet- there are two whole dances that we haven't even learned yet. Pearl works with the children, and separate dance sequences, one at a time while the others work on the choreography together while they wait. It's beginning to feel really hectic around here- and a lot of us are getting tired of dealing with the shit.

(left corner) Conga master, Kalib, plays for dancers as they warm-up for the performance.

And Juila had to leave us because her schedule at work wasn't allowing her the time Pearl wanted from her. It's crazy! And I'm tired.

DECEMBER 4, FRIDAY 1992
Well, we made it through tech week and we had our first performance in the Cramton Auditorium last night at Howard. Considering that this was the first time we ran through the whole show all the way through and we learned the choreography for the closing number,"Dance To Saves Lives," an hour before the show started (huh, we were really dancing for our lives that night), I think we pulled through quite remarkably. Everyone's frustrated that everything was so unorganized for our first performance. The critic (Alan Kriegsman) from the Post was very kind. The one thing I won't forget is when we the featured dancers, Kim Bears and Linda Spriggs, came up to us separately to give us a little pep talk after Pearl threw her arms up in frustration and walked out of tech rehearsal. They told us to "believe in what we were dancing" and most importantly "to believe in ourselves." Well, we got through the first performance, because we all looked out for each other. Let's hope Kennedy Center goes better.

DECEMBER 13, SUNDAY 1992
It's all over. It's hard to believe we actually did it! It was tough but we wowed the audience at the Kennedy Center last night. Most things went relatively smooth. It was quite an experience being a performer in the Terrace Theater at the The Kennedy Center. It's like a dream come true: being able to take the stage entrance and ride the back elevator to the dressing rooms- our own well-lit dressing rooms! Some of us even did our own roaming around and somehow found our way underneath the Opera House, and we saw the crates that carried the shoes for the Joffrey Ballet dancers. It was definitely an adventure. But we did it! And I am really gonna miss every one. This was definitely an experience of a lifetime. Sure there were many obstacles and a lot of times I even regretted doing it- but I can never regret it now. The friends I've made and the things I've learned are invaluable. It was incredible working with the Howard students, and we would have never had an oppor-

continued on page 68

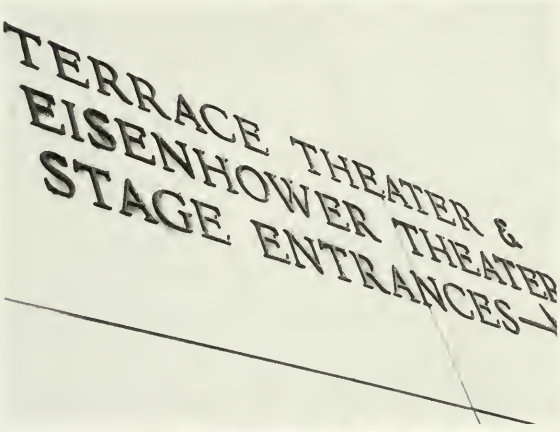
(below) One of the rare occasions where there is free time to catch a wink of rest during the rigorous rehearsal schedule.

tunity to work with one another without this project. It's a shame that with all the colleges in D.C., we hardly ever get a chance to interact with one another. I remember exclaiming to Pearl after Curtain Call: "Pearl, you're a true survivor!" and she said to me back, "We are ALL survivors;-"then she paused and said with a smile, "but you're right, I am the best survivor of them all." And at 73, she was right, as usual. ●

"...WE are ALL survivors..."

"It was quite an experience being a performer in the Terrace Theater at The Kennedy Center- it was like a dream come true !"

(left) The marquee that hung in the Hall of States. (Bottom)The dancers get ready in the well-lit dressing rooms.



(top) The dancers had to use the stage entrance to the Terrace Theate.
(right) A view of the Terrace stage from the wings.
(photos by A.G. Cantor)

a Passage :

For the Taste of "Honi"

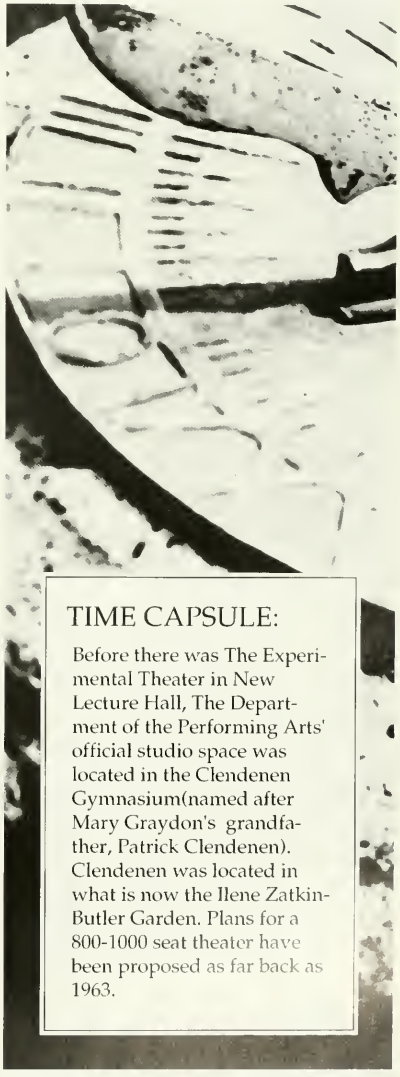
Charles "Honi" Coles (1911-1992)

Before there was Hines; before there was Savion; and even before there was Sammy, there was Charles Coles: most just called him "Honi." One of the greatest hoofers that ever lived, Coles was known for being a jack of all trades. He could not only hoof, but he did softshoe and flash styles of tap dance as well. Coles was also a singer, songwriter, musician and choreographer. Described by TAP Project of DC Director Carol Vaughn, Coles was "one smooth dude." "He was tall, handsome and should have been more famous than he was," says Vaughn. In his early years, Coles partnered up with Cholley Atkins, and created the most well-known tap duo of their time. They were known as the "Class Act" because they dressed up in top hat and tails, in contrast to the rough-cut image of the other hoofers. Coles and Atkins elegant and debonaire style gave tap dance a new image. Many believed that if Coles had not been black, he would have beat Fred Astaire to his fame. In 1983, Coles won a Tony Award for his showstopping act in the Broadway show "My One and Only." He has performed in several other Broadway shows, like "Hello, Dolly" and "Gentlemen Prefer Blondes," and danced with the national touring company of *Bubbling Brown Sugar* . Coles also graced the screen as well as the stage. He tapped away with his fellow hoofers in the movie, "Tap" and also in the hit film, "The Cotton Club." Coles

"...He was one smooth dude..."
-Carol Vaughn

was also seen in the television version of the Broadway show "Tap Dance Kid." In 1991, President Bush awarded Coles with the prestigious National Medal of Arts in recognition of his lifetime dedication to his craft.

In late 1992, Charles "Honi" Coles died of cancer. Carol Vaughn made her way up to St. Peter's Lutheran Church in New York (which is known as the "jazz church") for Coles' funeral. Vaughn reports that there was not enough room for everyone that came. The guest list was like a Who's Who in tap, Gregory Hines, Savion Glover, and many others. It was a joyous, and not a solemn occasion as one would expect. Everyone had come to pay their respects to a man who had given so much of himself to the world and to the art of tap. The tap group, "Copasetics" (which is a tapper's term meaning "better than alright") tapped around Coles' casket. And many of Coles' peers were asked to speak. Among them was the young sensation, Savion Glover who- when he reached the podium- started to sob and claimed, "I can't speak- I have to dance..." so he tapped out his emotions so hard that it shook the casket. Milton Jackson, who toured with Coles as his bass player, conducted a project to make a new documentary illustrating his relationship with Coles. The documentary is due out in late 1993. Vaughn could not find enough words to describe how great a talent Coles was, but she did end our interview reminding all that "Honi" Coles was "a great spirit that extended far beyond his feet." ●

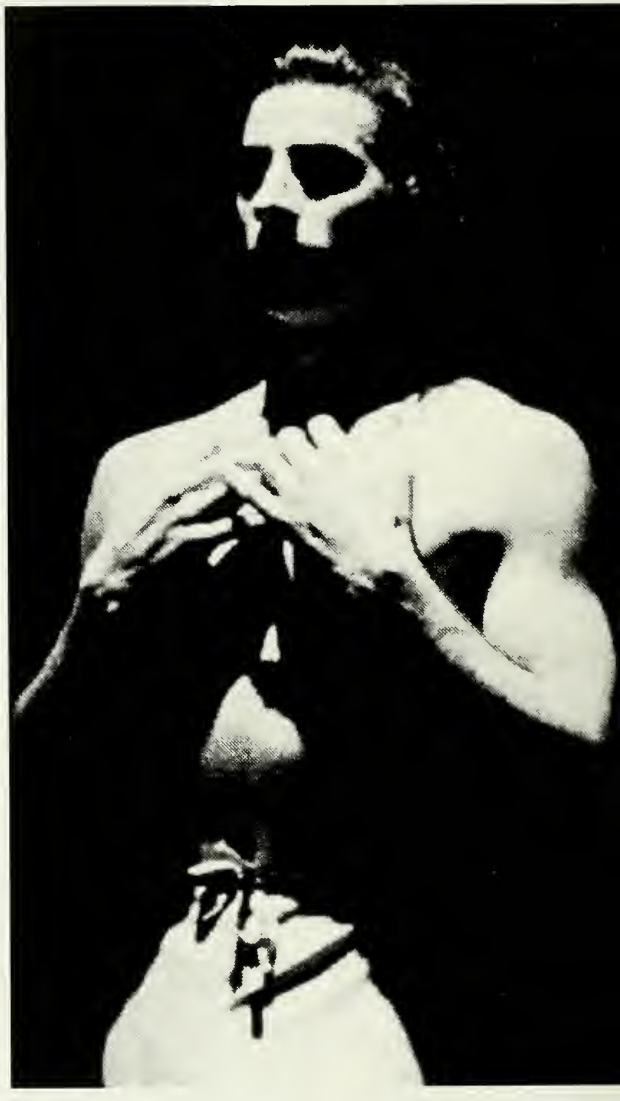


TIME CAPSULE:

Before there was The Experimental Theater in New Lecture Hall, The Department of the Performing Arts' official studio space was located in the Clendenen Gymnasium(named after Mary Graydon's grandfather, Patrick Clendenen). Clendenen was located in what is now the Ilene Zatkin-Butler Garden. Plans for a 800-1000 seat theater have been proposed as far back as 1963.

Senior Theses

DANCE



"A Concert Of Work" by Timothy Willmot December 11, 1992

His specialty is dance in its modern form. His large and strong frame gives him a quite intimidating presence on stage, next to all the other petite and graceful dancers ,that is. Tim Wilmot is somewhat a "Stanislavsky's" type of dancer- every movement he executes must have meaning and a reason for being there. The abstract and sometimes compelling pieces he choreographs always posses a certain type of depth. In this special one-man concert, Tim shared with his audience an interpretation of his fears and philosophy on life, and also a personal tribute to someone he truly respected, choreographer Dan Albert who died too young. Tim is a graduate fellow in Arts Management, and aside from dance, his talents also lie backstage within the realm of light design. In his pieces, Tim can be expected to do the UNexpected: whether it be hanging from the ceiling by an iron line, slamming himself over and over again onto the floor, or dancing- with all his manliness- in a skirt. For the night of December 11th Tim took center stage and welcomed viewers into the realm of Timothy Wilmot.

...ON THEIR WAY

"Illuminescence" by Johanna Townsend Gerry
December 12, 1992

This night, the moon shone brightly on one of AU's most talented students. Johanna Gerry shared with the audience, her memoirs and special thoughts ,which were neatly packaged in her one-hour show. She opened the show with the Pinnochio song, "I Got No Strings" and set the scene packing up all of "her memories" and sweeping the dust away as she prepared to leave to conquer the world awaiting her. Johanna is a woman who can do it all: she sings , she dances, and she acts (her last theatrical masterpiece was A Lie Of The Mind as Beth). She enlightened the audience with her philosophy about dance and about her dream to dance in the moonlight, and urges us to find the time to dance by candlelight at least once. As the title hints- Illuminescence: spiritual and personal enlightenment- Johanna brought that special light into everyone's lives that night, and she will continue to burn bright that special "star" light she radiates.

more ...THESIS

THEATER

"...They packed the house to overflowing..."

ALL TOGETHER NOW... (above) "Size Matters" was an ensemble effort, with cast and director. (below) The a capella group consisting of (L to R) Adam Reynolds, anita Willis, Katie Bannar and Chris Dilly provides overture music.

" SIZE MATTERS" SUSAN L. SNYDER

Can you imagine being inspired by a bathroom stall wall? Well, that's exactly how Susan Snyder began writing her original script, "Size Matters." Susan was intrigued with the messages scribbled desparately on the bathroom walls, and was even more fascinated with the conversations that seemed to hum from these scribbles. Some may imagine these "scribbles" to be obscene phrases or frivilous chatter, but on the contrary, terribly serious subjects such as eating disorders, rape, and insecurity were being communicated on these walls. These important and human pleas for help sent out messages that Susan wanted to communicate to others. "Size Matters" is Susan's own creation and is her directorial debut. She auditioned, and selected a cast of very talented AU students. There are no "stars" in Susan's one-act; she believes in the ensemble and teamwork of the theater and instilled the same motivation to her cast through special workshop rehersals, which she created herself. The hard-work and team-work showed , as the cast was tight and very real, and mesmerized the audience with a very powerful performance.

"THE PRIVATE EYE" DIRECTED BY TERESA MAHAN

Senior Tess Mahan chose an unknown one-act written by Peter Shaffer to try her hand at directing for her capstone project. Together with Susan Snyder, they produced a night of one-acts in the

Cassell Acting Studio and the proceeds went to the DC Rape Crisis Center and the Whitman-Walker Center. Their second night of performance packed the house to overflowing, and in that night alone they raised over $300. "The Private Eye" came in the second half of the evening, and the audience sat intrigued as the story unfolded. Freshman Alex Honzen played a very magnificent and solid British accountant who must deal with the shoestring, "rough-around the edges" private eye (played by junior Dave Buckman- with great comedic timing) which he has hired to spy on his wife (played by junior Danielle Schultz). The audience, consisting of parents and students alike, recieved the play with cheers. Kudos to Tess Mahan for a successful night.

"Signatures"- A Concert of Choreographic Works featuring Jeff M. Rebudal and Amy Malkin Filderman

The dance department of American University often goes unnoticed by students on-campus, and it's a shame because they are a treasure of talent dancing their hearts out and their dedication to their craft is truly evident in their work. "Signatures" is a "farewell" show, if you will, featuring two of AU's graduate students: Jeff Rebudal and Amy Malkin Filderman- who will be leaving the graduate program this spring. For these first two nights in early April, Jeff and Amy played host and hostess to a night of dance, expressing a variety of forms: modern, jazz, filipino, and even a twisted form of scottish. Most of the pieces were choroegraphed by the genius of "geminis"-Jeff and Amy. Only two pieces: "Antigamente" and "Sarah Nod...(Nocturnal Intermission)", were choreographed by guest artists Jan Erkert and Doug Elkins (respectively). With Jeff's jazzy and humorous, light style and Amy's flowing and graceful, classical movements the concert was a very well-balanced and exciting production. Since the show was an accumulation of most of the pieces the two have performed in their two years at AU, it was a nice, sentimental way of leaving their impressions and mark on the AU stage. The show was dedicated to the loving memory of Amy's grandmother whose 79th birthday would have been on the concert date. Keep an eye out for Jeff Rebudal and Amy Malkin Filderman in the future, as they move on to express themselves to the rest of the world. ●

WE'VE GOT AN "EYE" ON... The cast and director, Tess Mahan(center of top photo), of "The Private Eye." (right) Poster ,designed by Jeff Rebudal- who is also the featured dancer, along with Amy Filderman, in "Signatures."

THE BEGGA

BY
JOHN GAY

directed by Christian Mendenhall

October 7-10
October 14-18

Experimental Theater

ALL IN A DAYS WORK: MacHeath at his most playful with " the Women." (Photo by Ken Cobb)

R'S *Opera*

This DPA production had it all, nothing short of laughs, nothing short of slapstick, and not shy of women busting out of their costumes. John Gay's *The Beggar's Opera* is a commentary piece on the 16th century Britania society. Gay plays on the vices of both lower and upper classes, and the people caught in between. Director Christain Mendenhall commented in his note to the audience that the "essence of Comedy is to show that 'all is human'," as mentioned in the prologue of the play. Complete with a Player and the Beggar as the "director" and "playwright," the show began with all the actors preparing to present the story of the play, then they tranform into the characters they are supposed to play. So the audience is immediately sucked into the life of the play and is transported back in time. And despite the authentic period costumes and haughty accents, the main message of the play is universal even in today's terms, especially the virtues of men and women in love, but not in love; it showed that men and women alike can be just as devious as the other- all take part in the foolish game. There were really no villians in the play because everyone had their own darkside, making the personalities equal in virtue. Deceit seemed to be a rule of thumb and widely accepted. All in all: "To err is human" and we are all human, nothing should be taken seriously. But this explanation is too dry and anal, and it doesn't do this AU production justice- so forget what the real message is and take the play as it was supposed to be taken: lots of fun, lots of laughs, lots of big-breasted women and beer-guzzlin' rogues.

As an audience member, I was impressed with undertaking of such a difficult play, but nothing's impossible for the DPA, especially Mr. Mendenhall- notorious for his shrewdness in the art. The costumes which were rented were gorgeous under Broadway's Howard Kurtz' expertise costuming. Rehersals included intense studies of the 16th century period, the language and the social ettiqutte of the time. A special guest performer and expert on Catillion dance and movement assisted in the actors' tranformation into gentile and subtly

THE BAWDIEST OF THE BARD: The "well-endowed" and trite Lucy Lockit (Colleen Ryan) contemplates whether to keep MacHeath behind bars or to set him free (top). The scheming duo of Mr. and Mrs. Peachum, played by Chris Dilley (bottom) and Michele Certo scorn their naive daughter Polly (Anita Willis). (Photos by Ken Cobb)

THE GUYS AND THE GIRL: The Captain's Crew at their usual watering hole (left). (top)The devious Jenny Divers (Suzanne Abbott) one of MacHeath's many women.

permiscuous citizens of the 16th century. The hard work definitely showed through, a good review from the **Washington Post** even took note. Harpsicord strings underscored the show and the many short arias and heart-felt ballads. The actors kept up the energy with impressive vigor for an over two hour show. The virtually young cast, boldly mixed of veteran AU actors and new faces alike- gave a fresh and exciting air to the stage. Whilethe exaggerrated expressions of The Peachums (played by Chris Dilley and Michelle Certo) and Lucy Lockit (played by freshman Colleen Ryan) stole scenes, audience members were wooed by the charms of the swarthy highwayman MacHeath (played by senior Sean Grady) and welcomed the slapstick action of the gang members and the bawdyness of the giggling "ladies" of the town. John Gay's *The Beggar's Opera* was quite an opener for the DPA's 92-93 season. ●

written by April G. Cantor

ONES TO WATCH

Graduates and Undergrads you won't want to miss...

BARRY H. BLUMENFELD
dancer/actor and psychology major

This Miami native entered college as a drummer. His freshman year he signed up for a tap class with Carol Vaughn, and from then on the rest has been history. He has worked with such greats as Gregory Hines, LaVaughn Robinson, and the tapping team of Hot Foot. Barry aspires to get his M.A. in Dance Movement Therapy, and maybe even a show on Broadway.

"That's all I want to do- tap and make people laugh. I mean, not at the same time; well, yeah, at the same time- but they shouldn't be laughin' at my tappin', unless I'm saying something funny with my feet. That's all I want to do with my life: tap and comedy- on Broadway, in films, on the streets... everywhere!"

SUSAN L. SNYDER
playwright

She appeared as Anna in AU's production of The Diary of Anne Frank her sophomore year, yet this Literature major has found another type of spotlight under the role as playwright. Many might have caught Susan in the bathroom stalls searching for material to use in her one-act, Size Matters, which was well received by professors and students alike. Pretty soon actors will be jumping at the opportunity to do a "Snyder play."

"Playwriting is: starting with an idea and putting it in motion. Playwrights usually write by listening to what they need to say to themselves I think up of so many things all at once- seriously! Everything just pops into my head at the same time. I really want to be a part of an ensemble theater group. I want to work in the arts for social causes- it's one sure way to reach people. I want to be able to convince all those people out there who think they CAN'T do it, that they CAN. Everyone can DO IT."

MARK SIMPSON
lighting designer

He has his sights set on Yale for lighting design. Eventhough one may never see his face on stage, many audiences definitely see his work. In fact, without Mark, audiences wouldn't even be able to see the performers. Mark is The lighting master at AU, and soon he'll be lighting stages all over the theater world.

JEFF M. REBUDAL
(no picture available) dancer

This bundle of energy from Kalihi, Hawaii, graced the stage of AU with his jazzy, light-hearted moves. This talented Filipino now gets ready to move on to bigger stages and brighter lights in New York.

"It was a fluke! Dance for me started out as a hobby. I was supposed to be a newscaster. I was groomed since high school to do just that. Whoops! Wrong move. I guess I had something else in me." Boto says bye-bye; We'll see him in NY.

DAVE WARREN
actor (no picture available)

Fresh from the Sarah Lawrence program in London, Dave burned upthe stage with his portrayal of "Jake" in A Lie Of A Mind. Dave's fanthom-deep insight into his characters, is what sets him above the rest. His original script, The Clown, was presented this spring. Watch out DeNiro, here comes an artist with a true soul for his art.

Stringing Them Along

AU Orchestra Hums like a winner

The Orchestra of American University presented their best this year, under the direction of conductor Piotr Gajewski. In the fall, the orchestra gave a concert in November and featured the works of the Franck Symphony in D minor. And for the holiday festivities, they assisted the AU Singers/Chorale in the *Messiah Sing-Along* celebration at the Kay Spiritual Life Center. Some members of the orchestra took a break from the classics and found their seats in the theater and accompanied the actors in such musicals like the ***Beggar's Opera*** (in the fall) and the ***Mikado*** (in the spring). The live sounds of the brass and stringed instruments really added a special magic to the productions. Gajewski lead his musicians in their rendition of Gershwin's "Rhapsody in Blue" and Dvorak's "New World Symphony" for the orchestral concert in the spring, for a very appreciative audience in Kay Center. The approximately 40-piece orchestra is mostly made up of students, with an occasional community musician. They spend every Tuesday, from eight to ten in the evening, rehearsing in the halls of the Kreeger building, homebase for the Performing Arts Department. Sophomore Jennifer Seltenrich has been playing the flute for ten years and has been a member of the orchestra since her freshman year. Her love for music motivates the dedication that is needed to be a part of the orchestra. "It is a lot of work, but there is a lot of enjoyment, too," Jennifer says. Being under the direction of Gajewski, she says, is "fun and interesting." Gajewski is a professional conductor who does a sufficient amount of work in the city, so working under his experience is beneficial to many of the student musicians. Live music is a treat these days, since tapes and CD's have taken over the music world. And having an orchestra located on campus, with very talented musicians, is definitely a treat. ●

written by April G. Cantor

TIME CAPSULE:

In 1970, The American University and DumbartonUnited Methodist Church, Georgetown collaborated to produce the "Open Stage" Theater. This project allowed students to indulge in theatrical experimentation, and direct original scripts that expressed new theatrical forms. Nicholas Howey, from the AU drama department, acted as co-executive director. The performances were held at the church, and audiences could discuss the play with its director and meet the actors in a make-shift coffee-house named "Aftermath" which was located in the basement of the church.

DANCE

Dance a Mile in Their Shoes

AU Dancers Are Still Dancing !!

Eventhough the poster featured a quartet of gay-looking cows, The Spring Dance Concert 1993 definitely had no cows in their show this time around (gee, I hope the audiences weren't dissappointed). The Spring Concert brought on a showcase of dance forms and exhibited the true talent that lies within AU's dance department. This was an especially exciting performance, because dance professor Suzanne Carbonneau made her debut on the Experimental Stage and graced the student audiences with her performance as a featured dancer in Yael Levy's "Dyslexic Heart".

The night "tapped" off with the sultry moves of "Crossroads" choreographed by senior Barry Blumenfeld. Together with Galeet BenZion and April Cantor, Blumenfeld created a tapping trio with an edge of modern movement to the blue sounds of Eric Clapton's *Rush* track. The integration of modern and tap was a concept Blumenfeld had tried with his Spring '92 piece, "Moon", which was well-received. An audience member remarked about the mixing of tap and modern forms, "What I saw was different from anything else I have ever seen; and I liked what I saw." Maryse Jacobs' "Sakuura" followed next, with now a familiar face- Galeet BenZion, Tina Matsuoka, and Ana Restropo. The choreographer's note told us that "this piece expresses the conflict between vulnerability and a goal oriented society." The piece began in silence and with the intiation of a rock being thrown upon a circle shield the intervals of music began. The piece had a very earthy feel to it, with a set consisting of a pile of stones and a circle shield propped up by a tripod of wooden branches. The movements were striking and took on many interesting forms. Each interval of the modern movements built up and up to higher levels, it reached a climax and then fell down in exhaustion. Godfrey Silas leap onto stage after with his statonary balletic piece, "La Linea Lirica". Silas' flowing and fluttering arms extended and unfolded and swept the air in time to Beethoven. He suceeded in showing the many classic lines dancers must have in their performance.

Next up was Amy Malkin

"...How can we build a better future if we deny the past?"

AU dancers are certainly not denying their past, backed with classic training and a soul for dance- in fact they explode into the present and full-steam ahead for the future with a full range of talents.

by April G. Cantor

Filderman's undulating and flowing piece, "Cleave and Cleave". The dancers (Kristin Barber, Galeet BenZion, Michelle Cohen, Veronique Dan Tran, and Alesha Pulsinelle) dressed in the silky autumn tones of burgundy, red and brown gave the impression of blowing leaves, gracefully weaving into and out from each other, especially under the tree pattern of the lights. From the autumn leaves to the bamboo of the Philippines, we're taken into "Kapuluan." Choreographer Jeff Rebudal took images and movements from traditional Filipino folk dances and pieced them together into modern form. The fast, acrobatic forms were exciting to watch, and they were cleverly juxtaposed to the Muslim undulations and revolving wrists in the background. Dancers Lori Clark, Amy Nguyen and Yael Levy along with Jeff Rebudal were just as exotic to watch as the piece itself.

After intermission, the stage exploded with Yael Levy's "Dyslexic Heart" whose music was composed especially for the piece by Eric Harnden. Audiences chuckled at the parody of the man and his pursuit of four women simultaneously. Tim Wilmot danced the token male's role, while Suzanne Carbonneau, Melanie Warmer, Galeet BenZion and April Cantor played the women who in the end get him back for his infidelity. The choreography of Levy (who comes straight from Tel Aviv as a graduate) consists of simple, concrete movements that naturally gain momentum as you execute them. Her movements take everyday gestures and transforms them into interesting modern form. The next piece was preluded by a note asking: "How can we build a better future if we deny the past?" Jacques Burgering choreographed this compelling solo piece to the Pogues' "Rainbow Man" in expression of the questions he asks himself about his own life. The leaps and rolls were highlighted by recitations of little phrases which his father used to say to him when he was young. The piece exuded the confrontation of decisions and having to make them.

MOVING ALONG: (right) Galeet BenZion and Tina Matsuoka in"Sakura." (below) Barry Blumenfeld and April Cantor meet at the "Crossroads." (opposite page) Amy Nguyen throws in a pinch of Muslim-influence into "Kapuluan." (photos by Matt Lovering)

The show was capped off with guest artist Randy Warshaw's piece, "Company" which was preceeded with a three and a half minute monologue by Beckett. The piece moved from complete silence with a single, lonely woman lying on her back in darkness, into a duet , then came the industrial clinking and beating sounds which backdropped the rest of the piece. The tempo of the piece was very sharp and staccato, with lots of angular, exploding movements. There were some very interesting formations and images within the piece. The race of the beat lead into jumpy sharp moves and then sultry, dark gestures and as the music climaxed, the movements increased in speed as well. The piece closed with the lonely woman (from the beginning) looking back to a falling, sprawled out body suspended in the air by the hands of the group. The dancers: Susan Stine, Tim Wilmot, Jeff Rebudal, Monica Chelsak,Yael Levy, Amy Malkin, and Jacques Burgering, worked with Randy Warshaw for three weeks of intensive rehearsals as a vehicle for Warshaw to workshop his new piece for his company. The piece "Company" made its debut in New York a couple of weeks after it premiered on the AU stage with AU dancers. ●

TIME CAPSULE:

AHHH! The joy of inflation.
Ticket prices for AU productions over the years:

1950	$1.00
1963	$1.50-$2.00
1970	$3.00
1993	$5.00

Come and Get It!...

AU actors take you Home to The Dining Room

THEATER

Director, Caleen Jennings brings the family together with a show that made everyone feel good.

Director, Caleen Jennings

When you've got your props manager away for a funeral and one of the actresses in the show missing for the same reason, and it's one weekend before showtime, you wouldn't think that anything else could go wrong. But alas, before dress rehearsal the stage manager tells the cast that their director is stranded at home with an abominable migrane headache and probable would not make it for the run. Yet, despite all these unfortunate obstacles, the cast of The Dining Room stuck together and went on with the show just like a family would do. Which is what the cast and crew of Dining Room grew to be; and it's a special bonding that one just can't avoid with a play like this and a director like Caleen Jennings.

Jennings, miraculously recovered from her migrane, and actually made it in time for the run that night. After the show for notes, Jennings told her cast that their luck had definitely taken a 180-degree turn for the better, because of something special that happened before she got to the theater that night. Her son had shown her a gold necklace with a heart pendant, and she inquired as to where he had gotten it. He explained to her that this was the same necklace that she scolded him at for not taking it to a lost and found seven months ago. Jennings all of a sudden discovered that the pendant was a locket and could be opened, and when she pried the heart open (and as she told her story, she revealed to her cast that she was wearing it around her neck and had begun to open it for them) inside was a tiny musicbox that played the tune "Aura Lee",which

"It was the best show I think AU's ever done so far...It really made me laugh." -Chris Swope, junior

A PORTRAIT FAMILY LIFE: *opposite,* Chuck Dills greets good morning to Lizzie-Boo (Abby Karp). *top,* Winkie (April Cantor) turns five, as Mommy (Karen Graci) and friends- Javier Riviera and Dan Schacner (below) help celebrate. ***far right*** , Architect, Tony SanFilippo, looks back on "those terrible family dinners."

;ounds a lot like "Love Me Tender"- vhich is the song that is sung in the ɔlay! It was an appropriate coinci- lence since after seven months in ıiding this special pendant had ;hown up just in time for the show, ınd the show's last night was on Valentine's Day. From that moment ɔn, the cast knew that everything was going to go well, and Jennings ɔledged to wear the pendant every- lay of the run.

Everything did go well- each ɔerformance was welcomed with very appreciative audiences, who found that they could relate to many of the situations in the play. This is the wonderful quality of A.R. Gurney's play, which this Buffalo-native wrote in perspective of the experiences he had with his own family in their dining room. On the whole , this play is a serio-comedy- many scenes are obviously funny but in most of the more serious scenes the humor lies within the depths of the subtext. Many people came out of the show feeling cozy and warm inside. One viewer even went to the card store and bought his father a card the day after watching the show. The play touched many people in a way that made them laugh and to look at life in a more positive way. Many of the cast members would agree.

There were no divas, no stars; many of the faces were new and fresh and shed a different light on the Experimental Theater stage. Jennings believes in the ensemble of theater, and through special workshops with mime specialist Dodi De Santo, and with improvisations in rehearsals she instilled the actors with the same

continued on page 84

ANYTHING'S POSSIBLE AT THE DINNER TABLE: Watch out Grandpa! (played by Chuck Dills) Here comesanother one asking for money (Tony SanFilippo and Leisl Frischmann). Left ,"I don't want to do domestic service no more!" (Rebecca Hernandez and Dave Umlas). All photos by Matt Lovering.

"There were no divas, no stars; many of the faces were new and fresh and shed a differrent light..."

beliefs in working as an ensemble.

It was a great experience for both director, cast, crew, and audience. It was hard to break up the ensemble after the show ended, for the cast threw parties well after the run. The best news was that the adjudicator who attended closing night nominated freshman Rebecca Hernandez for the Irene Ryan scholarship ,for her character work in the show. In addition, two scenes were also chosen to go the ACTF as finalists for the region. The two scenes were the "Typewriter" scenes that ran back-to-back. The are the same scene but the first time the audience sees it its in English, and the second time it is seen the scene is done entirely in Spanish (translated by freshman Javier Rivera). This was a specific choice by Jennings to illustrate the universality of the message in the play, and how the same situations can happen in different cultures and be perceived and handled in different ways. Universality is definitely a theme that Jennings is well-known for her in her productions. Just one look at her cast- an Indian, a Filipino, three Hispanics, an African-American and a variety of white Americans, it just breathes universality. ●

written by April G. Cantor

CURTAIN CALL

As the curtain falls on our performances:

All the lines said, all actions made, the play comes to an end and it is time for Curtain Call. The lights are up on full and flood the stage on faces that are now familiar to the audience. For the players it is time to come together, wish each other a job well done, and soak in the applause of recognition. For many of the graduating seniors, the end of the semester- walking across that stage in a costume robe- is their Curtain Call. Yet, the play of life does not end there. In fact, a new stage is set; new costumes to wear; more lines to learn- the lights shine on a new adventure. For all those whose talents must leave our stage at AU and move on to bigger audiences, WE WISH YOU THE BEST OF LUCK...

"remember to take your bows
at
curtain call
and
DREAM
of
'breaking legs'!"

-April G. Cantor

1893 – 1993

METRO

Mr. Clinton Goes to Washington

1992 was a long and painful year for Bill Clinton. At the onset, there was a man who lived a busy, yet peaceful life as governor for his home state of Arkansas. For the most part, he was unknown to the rest of the country and could travel virtually unrecognized. That all changed in January, when Clinton's name made it to the list of Democratic nominees. Soon after, his life began to unfold before the American public as the media pressed hard to find the bad in him. They scrutinized every bit of information they could scrape up about him and exploited his personal life. We heard endless counts of adultery, accusations for not serving in Vietnam and even stories of his childhood with an alcoholic and abusive stepfather. Clinton never gave up, though, because now he was fighting for his country.

continued on p. 93

Time Capsule

President Clinton's open house after the inauguration was not a new idea. In 1902, President Theodore Roosevelt held a similar reception on New Year's Day. Hundreds of people gathered at the White House with the hope of getting inside to the reception.

"This is our time. Let us embrace it. There is nothing wrong with America that cannot be cured by what is right with America."

-President Clinton, January 20, 1993

1993 came and Clinton defeated incumbent President Bush and the tales of the media in one fell swoop. On January 20th, he became the 42nd President of the United States. Some argue his charm won over the nation. Others say there really was no choice because a change was a great necessity. Both are probably true, but what's more is Clinton simply understands Americans' needs and wants. He is a man of compassion and wants to take action to remedy their problems, rather than simply propose action. He is young, vibrant and as a baby boomer, is part of the largest generation of all time. He's the guy next door and he can get results.

METRO

Landmarks of History

A look at some of the spots that make Washington memorable

Throughout the city of Washington there are many statues and sculptures dedicated to our countries founding fathers, heros and great patriots. From massive structures such as the Washington Monument and the Lincoln Memorial to the smaller and lesser known statesmen who ride eternally upon horseback on the cities roadsides and in traffic circles. Each monument represents a part of our great American heritage. A heritage, which for the last 200 years, Washington has been the center of for this whole great nation. Most people go about there daily routines in Washington without ever noticing these sculptures. This is unfortunate because each of these memorials has an interesting story to tell about an American who contributed something to the United States to make it the great nation that it is.

Opposite Top: One of many equestrian monuments that populate Washington (photo by James Houston)

Opposite Bottom: A view of the Jefferson Memorial while under construction (photo by James Houston).

Left: As one of the most powerful monuments in Washington the Korean War Memorial stands adjacent to the Viet Nam War Memorial (photo by James Houston).

Above: An elegant view of the Captiol building from the Lincoln Memorial (Talon file photo).

METRO

The A.I.D.S. Quilt

A somber tribute to those who have suffered at the clutches of this terrible disease

In America hundreds of thousands of people have died of the Acquired Immune Deficiency Syndrome. In memory of the men and women who have died at the hands of this cruel disease, the families and friends of each victim have sewn a patch which in some way commemorates their lost love one. Each of these wonderful patches are a part of a greater tapestry which is known as the AIDS Quilt. This Quilt tours the country in an attempt to raise consciousness about AIDS, how it effects people and their families, and most importantly, it is a disease that effects us all, not just a few select groups. Each year the Quilt makes a stop on the National Mall in D.C. , where it is assembled and displayed in hopes that the our nations leaders will give AIDS more attention and funding, and hope one day soon a cure will be found. Hopefully this cure will be found a little bit sooner due to the Quilt and the efforts of the people behind the Quilt.

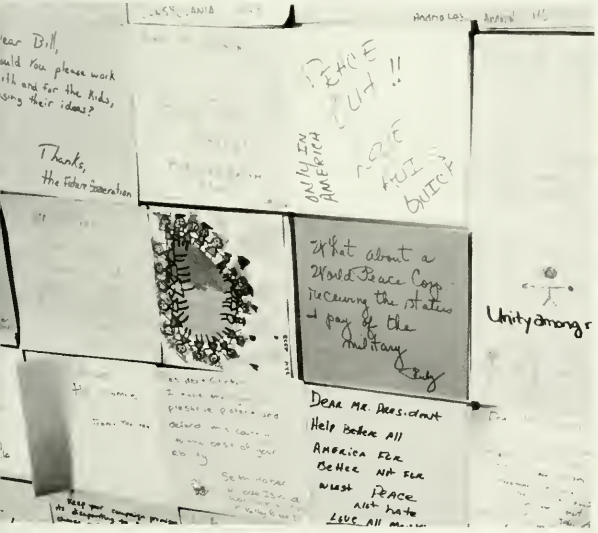
-by Ann Ridenour

ABOVE: HUNDREDS OF VISITORS AWAIT THE OPENING OF THE QUILT (PHOTO BY MEGAN BROWN)

OPPOSITE TOP: A MOMENT OF REFLECTION (PHOTO BY MATTHEW LOVERING)

OPPOSITE LEFT: A LOOK AT MANY LETTERS POSTED FOR PRESIDENT CLINTON (PHOTO BY MATTHEW LOVERING)

OPPOSITE RIGHT: JUST ONE PANEL OF MANY EXPRESSING ALL OF THE PAIN AND SORROW OF LOSS (PHOTO BY MEGAN BROWN).



Time Capsule

On the Mall....

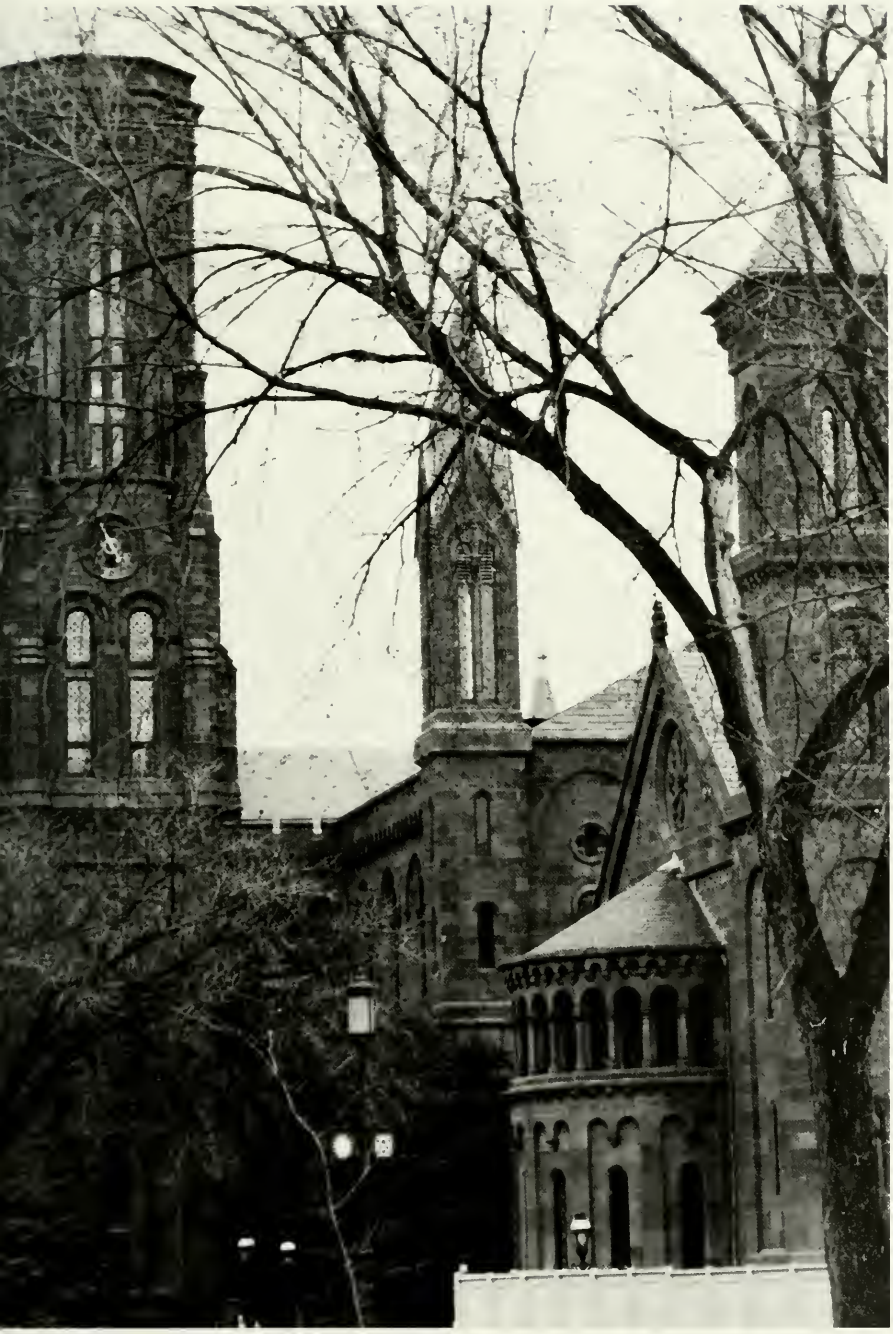
In 1901 the Senate's McMillan Commission devised a plan to revise the Mall to L'Enfants plan we now see. In 1851, L'Enfants plans were trashed in favor of making the Mall a huge garden. This plan never got further than the Smithsonian 'Pleasure Garden' which is present today.

METRO

The Smithsonian Institution

A look at our national museum

The Smithsonian Institution Building, more commonly known as the Castle, was designed by architect James Renwick and constructed between 1847 and 1855. When is opened, it had a public exhibition area, offices, laboratories and sleeping quarters for the scientists. Today, the Castle houses the Smithsonian Information Center, administrative offices and the Woodrow Wilson International Center for Scholars as well as the James Smithson crypt.



Opposite Top: The Smithsonian Institution is situated along the Mall, the largest tourist attraction of Washington (photo by Jean-Christophe Brooke).

Opposite Bottom: The West Wing of the National Gallery of Art houses some of the nations' most famous paintings including the only Leonardo da Vinci in the U.S. (photo by Jean-Christophe Brooke).

Left: The Smithsonian Castle houses the administrative offices of the institution (photo by Jean-Christophe Brooke).

METRO

Let it not be forgotten

The U.S. Holocaust Memorial Museum unveils remembering those who suffered inhuman torture

In the words of Harvey M. Meyerhoff, who became Chairman in 1987, "This Museum was built for Americans who are decent, and thoughtful, and caring, but who may not have confronted their knowledge if history's most tragic event in a way that impacts their everyday experience. It is our intent that every visitor to the Museum will leave not just with knowledge, but with the determination to speak out and act against injustice and racism and the denial of basic human rights, and to make that commitment a part of their lives."

PHOTO BY JEFF GOLDBERG/ESTO. ALL RIGHTS RESERVE

PHOTO BY JEFF GOLDBERG/ESTO. ALL RIGHTS RESERVED

The newest American federal museum, the United States Holocaust Memorial Museum, was publicly dedicated on April 22, 1993 at 11:00 A.M. adjacent to the national Mall in Washington, D.C.. Nobel Peace Prize Winner Elie Wiesel and Museum Chairman Harvey M. Meyerhoff spoke to the dedication audience, which included national and international dignitaries.

Created as America's only national museum and memorial to the Holocaust, and built with private donations, the Museum commemorates all victims of Nazi fanaticism— the Jews and Gypsies targeted for complete annihilation, and the millions of Poles, handicapped, gays, Soviet POWs and religious and political disidents who were persecuted and murdered. The Museum encompasses a permanent exhibition providing a comprehensive and chronological history of the Holocaust; a computerized Learning Center offering visitors information through a touchscreen database; an educational center; a Research Institute; a special children's exhibit; two auditoriums and the Hall of Remebrance — the national memorial to the victims of the holocaust.

Under the leadership of founding Chairman Elie Wiesel, the Museum was envisioned as a "fluid medium in which to apply historical complexities; its presentations would not be static but designed to elicit an evolving understanding." After many years of planning , the Museum has fulfilled that vision. Its evocative, powerful building, designed by James I. Freed of Pei Cobb Freed & Partners, challenges the Washington skyline with its towers reminiscent of the watchtowers of the concentration camps. The three-floor permanent exhibition uses artifacts, historical photographs, video, audio and text to communicate both the history and lessons of the Holocaust in contexts particularly appropriate for an American audience.

EXPANSIONS OF THE MIND

The Phillips Collection

"The Phillips Collection... a memorial, a beneficient force in the community where I live, a joy-giving, life-enhancing influence assisting people to see beautifully as true artists see."

– Duncan Phillips

The Phillips Collection, occupies a unique position in the United States and the nation's capital as the oldest museum of modern art in the country, and one of the most beloved museums in this city. Noted worldwide for its great paintings and comfortable, homesetting, its Sunday Afternoon Chamber Concerts have been a favorite with Washingtonians since 1941 and have provided important early concerts for such stellar musical talents as Jesseye Norman, Emanuel Ax, and the late Glenn Gould.

In 1921, Duncan Phillips (1886-1966) an heir to Jones and Laughlin steel fortune, opened two rooms of his family home to the city and the world as a memorial to his brother and father. He conceived of the museum as "a joy giving, life-enhancing influence, assisting people to see beautifully as true artist's see." The Phillips Collection has remained throughout it's history an intimate setting in which to experience some of world's finest paintings.

Duncan Phillips opened the collection as a museum of modern art and its sources, believing strongly in the continuum of art. Thus, he collected such past masters as El Greco because he was the "the first impassioned expressionist", Chardin because he was "in a sense that all painters understand, the first modern painter" and Manet. The Phillips Collection is noted for its Impressionist and Post-Impressionist paintings. Pierre Auguste Renoir's dazzling icon of Impressionism, *The Luncheon of the Boating Party* hangs here.

The roomful opalescent canvases by turn-of-the century French painter Pierre Bonnard, and the intimate interiors of Edouard Vuillard, are particularly well matched to this intimate museum. Cubist pioneer Georges Braque is represented by thirteen works including the magnificent canvas *The Round Table* , and the Paul Klee room with such whimsical canvases as *Arab Song* and *Picture Album* brings delight to visitors of all ages .

American artists are equally celebrated in The Phillips Collection–such 19th century artists as Homer, Eakins, Prendergast, Whistler, and Ryderare displayed together and the museum is especially strong in the works of modernists, O'Keefe, Marin, Dove, and Hartley. Mid century artists such as Jacob Lawrence, Mark Rothko, and Richard Diebenkorn are also popular with visitors to the museum. The abstract color studies of Augustus Vincent Tack are said to have inspired the artists of the famous Washington Color School.

Time Capsule

The Watkins Gallery at the American University is named after C.Law Warkins.an artist,former yale classmate and friend of Duncan Phillips. Watkins became Associate Director in Charge of Education at the Phillips. He gave free painting lessons at the Gallery, and the classes held at the Phillips grew from a handful of students in 1929 to an enrollment of about 200 students in 1931.

Fall 1942. The Phillips Memorial Gallery and The American Universityjoin forces by establishing undergraduate and graduate programs in the arts entitled "Creative Courses in Creative Painting." During the summer the Phillips Memorial Gallery had lent 22 works for display at the University. Thus the Gallery is entitled Watkins Gallery. after the late C.Law Watkins.

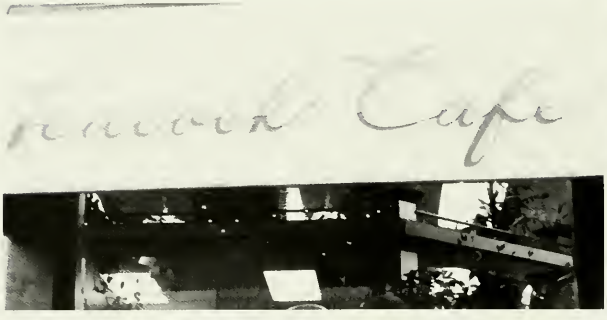
METRO

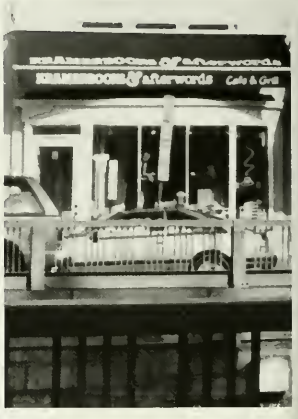
NEED A LIFT?

Koffeehauses in D.C.

LEFT:
PEACOCK CAFÉ OFFERING THE FRIENDLIEST SERVICE AND THE FRESHEST OF GOURMET DELECTABLES.

RIGHT:
KRAMERBOOKS & AFTERWORDS, OFFERING A LITERARY SOCIETY AMBIENCE WITH ITS' ADJACENT BOOKSTORE.





SOMETIMES ALL IT TAKES IS A FOAMY CAPPUCINO, WITH A TOUCH OF BROWN SUGAR. OR MAYBE A CAFE AU LAIT, PERHAPS AN IRISH COFFEE. THE DIM LIGHTED ATMOSPHERE AND THE RECLINING CHAIR ATTITTUDE OF MOST CAFÉS. YOU JUST WANT TO HAVE A HEART TO HEART, YOU HAVE TO TELL YOUR BEST FRIEND THAT YOU "LOST IT". YOU JUST WANT TO CHILL BECAUSE ALL OF YOUR FRIENDS JUST DON'T GET IT, BUT YOU NEED TO FIGURE THINGS OUT.

LEFT:
DEAN &DELUCA ON M STREET OFFERS EVERYTHING FROM THE CAFÉ LIFE IN ADDITION TO ITS GOURMET MENU THAT OFFERS ONLY THE BEST OF INGREDIENTS. INSIDE YOU WILL ALSO FIND A MARKET THAT CARRIES THE FRESHEST FOODS AROUND.

LEFT:

CAFÉ MILANO. OFFERING THE ESSENCE OF EUROPE WITH ITS DECOR AND MUSIC.

RIGHT:

AU PIED DU CUCHON, A 24 HR. DIVE FOR THOSE STARVING AFTER ATTENDING THE DEBAUCHERY OF THEIR PREFERENCE.

RIGHT:

PAOLO'S RESTAURANT, KNOWN FOR IT'S IRRESISTIBLE ITALIAN DISHES, AS THEY SAY "PIZZA, PASTA AND,PIZAZZ." OWNED BY CMDC WHO RUN OLD GLORY, CLUB ZEI,J. PAUL'S & NOTTE LUNA.

BELOW:

PARISIAN CABARET DE ROCHAMBEAU, THE FINEST OF FRENCH FOOD.

GEORGETOWN HAS BEEN THE WASHINGTON AREA'S PLAYGROUND FOR MORE THAN 25 YEARS, ITS' TRENDY MIX OF SALOONS AND RESTAURANTS AN ATTRACTION TO LOCALS AND TOURISTS ALIKE.

YOU USED TO GET ALL DECKED OUT TO GO TO THE RESTAURANTS IN GEORGETOWN DECADES AGO, ALTHOUGH YOU JUST WANTED TO BE IN A CASUAL PUB DRINKING A COLD BEER. GEORGETOWN WAS FUN DURING THOSE YEARS BECAUSE OF THE *ENTENTE CORDIALE* BETWEEN THE PUB-CRAWLERS AND THE RESTAURANT GOERS. WHILE HENRY KISSINGER DINED AT RIVE GAUCHE, SENATORS AND CONGRESSMEN WOULD WIND THEIR WAY THROUGH THE CASUAL BARROOM'S OF GEORGETOWN.

BECAUSE IT WAS A PLAYGROUND THAT LURED THE WORLDLY AS WELL AS THOSE WHO HOPED TO ACQUIRE SOME SOPHISTICATION, GEORGETOWN ATTRACTED ETHNIC RESTAURANTEURS WHO FELT THAT THE TRY–ANYTHING SPIRIT OF THE NEIGHBORHOOD WOULD ENSURE THEIR SUCCESS.

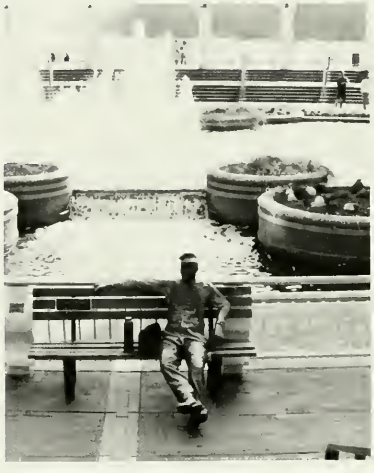
METRO

Think in The Morning.
Act in the noon.
Eat in the evening.
Sleep in the night.

-William Blake

The Washington Harbour

Blake would be ecstatic to know that the Harbour can do all of those. Located on K St. in Georgetown, the Washington Harbour is in the middle of a bisiness district. Its small but quaint boardwalk provides the tranquility overlooking the Potomac. It has a variety of small shops and galleries, but is also a block down from the heart of Georgetown. At night the harbour claims it's fame for the flavorful restaurants by the water. The shocking Realist sculptures by Seward Johnson dominate the harbours beauty, attracting tourists from all over.



Left:

View of the entrance of the Harbour from K st., Statue entitled "The Lunchbreak"

Right:

View of the Harbour complex from the Potomac. The photo reveals the beautifull offices and condominiums of this goldmine property.

Left:

This statue is located on the boardwalk itself. A view of the serenity of the Potomac and its' aesthetic beauty.

Right:

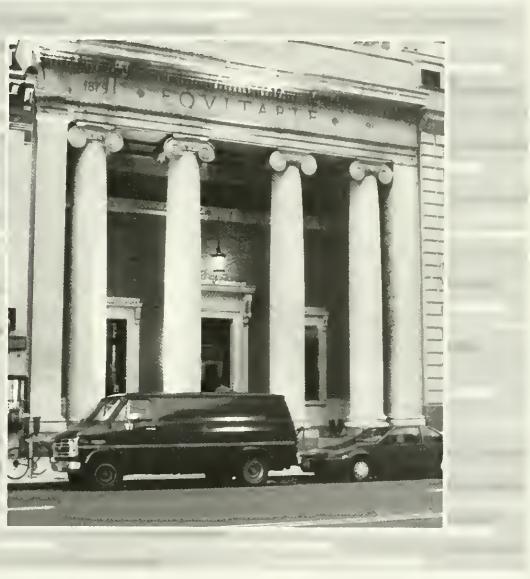
A close-up of the fountain and Seward Johnson's latest statue.

Right foot, left foot up,jump
Left Foot, right foot up,jump
Both feet, jump around!!

- Alona on "How to dance"

Clubs in D.C.

There is a big following of the international dance scene in D.C. Although the clubs are not open 'til the wee hours as they are in NYC, the clubs in D.C. have the funk and the technology that are incomparable. It is the techno, the house, the funk, the disco that makes one go crazy, and why not? Gotta let it out sometimes. Don't mind the vanity of the scene, it adds humor and illustrocity to create the mystic of every interior.

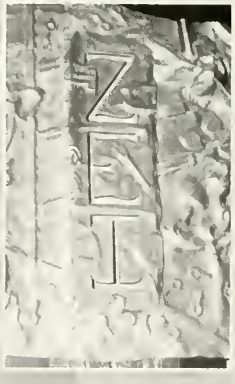


Club Zei, which opened June 1992 has given D.C. the quality of a serious club. With hired professional dancers, and technotic computer animation on the 25 T.V. screens and its' Romanesque decor attracts those in gear and prepared to rage. Located in its personal alley "Zei Alley," the line goes out the door.

But we all know the Fifth Column came first. The biggest club in D.C. attracting all those who visit here. It is a must see for those rich and famous who pop into D.C. for the weekend, or for those shooting a film on location. The four story two tier architecture holds a huge crowd, but its never enough room.

Clubs come and go, but the Fifth has outlived them all, in its tenth year. You have seven areas to choose from, each different in decor and ambience.

Then there is the SPY club, suited more for the '80's yuppie than for anyone else. The music is O.K., the decor is fair, but if you don't really know how to dance then the SPY club is what you are looking for.



RHYTHM
Georgetown
& the MUSIC
it CREATES.....

A center of business and industry by day and a cultural mecca by night—Georgetown has intrigued and captivated the hearts, minds and wallets of college students for years. Now there surfaces a frequently unexplored facet to the Georgetown personality, a facet with a rythm all its own.

Just as rap music originated in the Ghettoes of New York City as a means of expression for black youths, Washington, D.C. has now given birth to its own original sound and it resonates all over Georgetown. They call it Go Go and it is now making its way into mainstream music on almost every chart. One of the best known Go Go groups is Experience Unlimited (EU), whose hit song, Da Butt, premeired in Spike Lee's movie School Daze and rocked the charts in the late 80s. Go Go beats may now be heard in the music of TLC, REX N FX, Mary J. Blige and others. Almost every up tempo song that is aired in D.C. is first aired in its original form and a couple of months later reappears with a Go Go beat.

The sound is the same sound produced by the young boys standing on the Georgetown street corners with empty plastic buckets and quicksilver hands. Using nothing more than discarded containers and their naked hands, the children

Time Capsule

The Old Stone House, 3051 M St. N.W.is one of the oldest buildings in the District, located in Georgetown. It was built in 1765 and was expanded 10 years later. The house served many purposes; residency, a store, and today a historical landmark

"Part of Georgetown's magic is its ability to seemingly take its visitor into a different world– a world where there are no... boundaries."

(usually one every two blocks or so) make music to dance to, to laugh by and to rejoice with.
Most are familiar with Georgetown as a hang-out for college students from most of the surrounding colleges and universities. Packed with restaurants, clothing stores, night clubs and bars, Georgetown has been known to produce hours of entertainment for persons from all walks of life and spheres of interest.
However, Georgetown has gone far beyond being just a local hang out. With its cobble stone roads and Victorian style townhouses, Georgetown has produced some of the world's most noted artisans, public officials and influential community leaders. Similarly, Go Go has something to offer almost everyone.
"It's nice. It's upbeat. It always makes me think about the things that make me feel good such as the things of summer. It brings back pleasant memories for me—no school, shorts, bumbing around, weird tourists, the fourth of July...," said Sarah Albert, a freshman lover of Rock N Roll.
Part of Georgetown's magic is its ability to seemingly take its visitor into a different world—a world where there are no geograpic boundaries, no color lines, no cultural blocades, no religious walls. It's simply the people; the people and the food and the music. Go Go also posesses this unique quality. However, not all non native Washingtonians share the enthusiasm of Georgetown goers.
"I can't stand it, but I'm from New York. It's just a more hype form of hip hop. I don't mind, though. I know it's a D.C./Maryland thang," said Michelle Wright, sophomore CLEG major and lover of R & B and Rap music."
Despite disapproval of some non-natives, Go Go still rings strong, resounding on almost every corner of one of Washington, D.C.'s most unique areas of town.
-by Joi Buckner

A UNIQUE CITY

...with a classic beat

METRO

"Homeless, Will Work"

The lives of the homeless in D.C.

It's 1 a.m. and I am coming back from the bar I usually frequent. I had such a good time. A couple of drinks on the house and I got to lay groundwork on my new perspective. But I have so much to do tomorrow... classes, workout, study for my art history class and sit on the computer for hours designing pieces for my portfolio. I look forward to going home and having a cup of hot cocoa before bed.

But, as I pass Rock Creek Parkway there are the individuals on the median strip who don't have a place to call home. Suddenly the problems that I have are not problems at all, but, blessings that they actually exist in my life. We have the opportunity to have an education and soak in all the knowledge that we can, and have the opportunity of the upper-middle to high-class to have the time to apply ourselves to be the person we are destined. We have the time to go and meet the people that bring out the beauty of life, and the time to find our soul-mate. We have time to discover our favorite foods, our favorite sports, our favorite type of beer, and what wine goes best with what entree. Our lives allow us to discover so many things, the wonderful rhythms of life; its ups and its downs.

These people on the median strip know only of survival and attempt to deduce the best ways to keep warm in the freezing nights of winter, while I have just come back from a warm bar filled with warm friends and a good buzz. What right is it that they do not have the chance that we have? Why do I have this small fortune in life, but they do not? All of what is mine suddenly is disgusting and useless, because the man on the median strip, a human being just like me, can not have the same. Is it the system? Is it that they do not have the drive? Is it that they are uneducated, because their parents brought them up living in an unsheltered environment? Or have they once been successful, but fell ill? Did their parents die young? Were they in a mental hospital that could not afford to keep them and just let them out on the street? How sad, how very disappointing in the delicate unbalance of life.

The sad part about it all is that we all go home and drink our hot cocoa, and go to sleep thinking what a good night it was.

-by Alona Elkayam

1981
DARE TO
NUCLEAR
WAR
WHICH
DO YOU
FEAR
THE
MOST?
DARE TO

METRO

Things That Make You Go Hmmm...

What Happened in 1992–93?

War in Somalia

Wretched is he who has bound the land to himself...

Ever heard of the "strategic Horn of Africa?" It was the region of East Africa, including Somalia and Ethiopia, that was considered crucial in the global battle between communism and democracy. First the Soviet Union, then the United States poured millions of dollars' worth of weaponry into the sparsely populated country of Somalia. When the cold war ended, so did superpower interest, and the well-armed but weakly-governed Somalia deteriorated into areas controlled by local warlords fighting each for territory and food.

Where man left off the killing, nature stepped in. Three years of drought have dried up water supplies, killed livestock and baked cornfields into concrete. As a result, nearly half a million Somalis have died of hunger. Aid sent to starving areas was hijacked; the warlords discovered that food was a good way to pay for more weapons, and over 75% of aid was stolen. The U.N. estimated at one point that 2.5 million Somalis would die as a result of the famine and the lack of aid.

In order to get aid to those in need, the U.S. sent a force of 30,000 to Somalia in early December to establish feeding centers, and make sure the food aid reaches those centers, and also to build an infrastructure of roads, runways, etc. that will make the providing of aid easier to do as the U.S. forces pass along responsibility for the project to the U.N.

...a fool is he who is greedy when others possess. Life on earth passes away, it is not long; he is fortunate who has a good remembrance in it.
-The Teaching for Merikare
c.2135-2040 B.C.

Time Capsule

It has been just over two short years that the conflict known to all as Operation Desert Storm, was blazing high in the Perian Gulf, the largest U.S. military offensive since the Vietnam War, twenty wars earlier. The situation in the Perian Gulf area is far from being solved today. Saddam Hussein was not removed from power during Operation Desert Storm, and is still stirring up trouble.

Global Unrest

The War in Former Yugoslavia

Created as the result of one war, Yugoslavia's breakup was the result of another. The victors of World War I created Yugoslavia from the remains of the Austro-Hungarian Empire. The country was an assemblage of neighboring ethnic groups, most of which did not get along with one another. Yugoslavia was nevertheless fairly stable for most of the years, due in part to the balance of the Cold War; ethnic rivalries were subdued by larger rivalries between East and West.

This stability came to an end in 1991, when first the regions of Slovenia and Croatia, then Bosnia-Herzegovinia, declared independence from the Serbian-dominated government in Belgrade. Each of these regions contained Serbian minorities, and to the Serbians, not enough was being done to protect their status. With help from the Serbian elements of the Federal Army, the Serbian minorities fought the newly formed national militias to a standstill in Slovenia and Croatia, and instituted a policy of "ethnic cleaning," in which Muslims are either killed or expelled.

The flood of thousands of refugees have overwhelmed neighboring countries, and led to pictures e.g. the cover of TIME (Aug. 17, 1992) of emaciated prisoners at a Serbian detention camp, captioned "Must It Go On?".

–Ann Ridenour

...But to few men comes the gift of excellence

In diving, Mary Ellen Clark wins the bronze from the 10 meter platform.

Not since 1492 and the Golden Century to follow, had Spain been given so much attention. But 500 years later with the Summer Olympics held in Barcelona, 1992 was the Year of Spain. For a nation torn between its' own past and the modern and dynamic of its' neighboring countries, the Olympics gave Spain the opportunity to show off itself and gain respect as an equal among European nations.

Just as the Olympics were good for Spain, so was Spain good for the United States. Spain brought fortune to the U.S. Olympic Team, who came out on top, but not without hardship.

Gail Devers of Palmdale, California ran the closest sprint in Olympic history, winning the 100-meter race by all of one-hundredth of a second, but equally stunning was her personal victory. Just one year before Devers couldn't even walk and almost had her feet

Summer Olympics Barcelona 1992

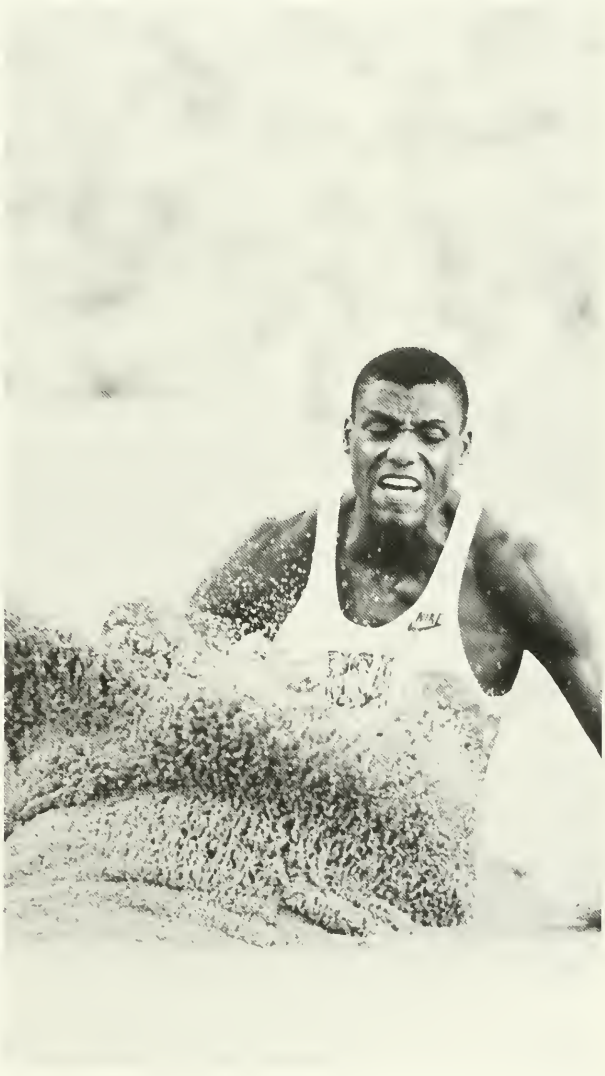
amputated as a result of Graves' Disease, a thyroid condition she had been fighting for three years.

The U.S. Swim Team brought home 11 gold medals, nine silver and seven bronze, 13 of which were awarded to the men who surprised fans and critics who had little faith in their ability to win. The reason: most of the men were either old-timers, drug and alcohol abusers or had faced a terrible tragedy.

Nelson Diebel, 21, was the first to show off his stuff, when he won the gold in the 100-meter breaststroke. Diebel took the long road to the Olympics. Since the age of 12, he was hooked on drugs and alcohol and was later kicked out of school. He got his act together, however, and finished among the top five American swimmers for the 1988 Olympic trials and won the gold in 1992.

Pablo Morales made a large comeback after losing in 1984 and not even making the team in 1988. He was determined to win the gold in 1992 and did so. And Mike Barrowman had his own personal struggle. His father became very ill during the trials and died just weeks later. But Barrowman gave it his all and he, too, won the gold.

"Just as the Olympics were good for Spain, so was Spain good for the United States. Spain brought fortune to the U.S. Olympic Team, who came out on top, but not without hardship."



CARL LEWIS WON TWO GOLD MEDALS THIS TIME, ONE FOR THE LONG JUMP AND ONE IN THE 400-METER RELAY.

METRO

Trouble at the homefront

L.A. Riots Affecting the Nation

"For the past decade, attempts have been made to sweep our urban areas under the carpet."

—Senator Chris Dodd, D. Conn.

Those of you who thought Los Angeles was the city of glamour, stars and dreams come true, should get a reality check. The world discovered just how real L.A. is, when, in April 1992, the city fell to rioting and looting. Inertia and poor organization by both the Los Angeles Police Department and the government did little to alleviated the problem.

The L.A. riots were sparked by the outrage of minority Angelenos (blacks, Hispanics and whites) at the acquittal of four white officers who had allegedly beaten a black civilian. The looters destroyed neighborhoods and businesses, caused 56 deaths and resulted in at least 1500 civil cases. While the city has always been a multicultural one, it is a segregated city as blacks, Hispanics and whites and other minorities flock to their respective communities. Moreover, the segregation cuts the Hispanic communities even deeper, separating Nicaraguans, El Salvadorans and Mexicans.

Racial discrimination subtly reared its' ugly head through the media and the marketplace. National stereotypes have been shaped largely by what is on TV or in the movie theaters, and thus influences white perceptions of minorities, in particular, blacks. Black stereotypes are one of two extremes; the lower class and uneducated, as portrayed in sitcoms like "What's Happening?", or the upper class and well-educated, as portrayed in "The Cosby Show". Recently the latter has declined and more and more lower class blacks are being seen on the screen as in films such as "New Jack City".

L.A. has been considered the city of the future since many other cities mirror its' problems. According to The Enter-

prise Foundation, cities nationwide experience more poverty, fewer low-income housing, more homeless, more high school dropouts and more drugs. With the growing interracial problems like that of L.A., we are headed down a long and winding road of destruction unless there is action.

Since the riots, the city of L.A. has experienced a brutally slow recovery that has, for the most part, been placed on the back burner by federal and city government officials. City damages, alone, account for six billion, yet the only aid being offered is one of a private partnership involving L.A. Mayor Tom Bradley and businessman Peter Ueberroth. There is almost no innercity development, and what little aid Congress conjured last year was ultimately vetoed by Bush, who delegated a mere 2.3 million to cities.

With a new president in the White House, there is hope that some federal aid proposals will be passed. They include improving public safety, education, housing and transportation; infrastructure projects that could put thousands to work; various tax breaks; job training and loans. "Job creation is the most essential issue about solving this problem," said Senator Donald Riegle (D. Mich.), "we cannot begin to make serious inroads until we begin to create jobs."

When Rodney King was stopped by police on a Los Angeles freeway, police say he resisted them and was beaten. Someone videotaped the melee and released the tape to local television stations. It received national attention, and four white officers were charged in the beating of King, who was black. But when a jury found them innocent of any wrong-doing, three days of rioting hit Los Angeles. When it ended, 52 people were dead; 2,383 were injured; 18,807 were arrested and ty damage was estimated at $785 million.

And for the music makers, they had a lot to sing about speaking out against the underlying issue of racism. Rapper Ice-T ignited furor with his song "Cop Killer." Ice-T said the song was a warning to the Los Angeles police, whom he accused of brutality referring specifically to the videotaped police beating of Rodney King and its aftermath of riots.The singer later removed the song from his "Body Count" album after the law enforcement officials and others criticized Time T for allowing the song to be distributed on the company's record label.

-by Sharon Ezrin

TIME CAPSULE

APRIL 1966. TWO YEARS BEFORE THE DEATH OF MARTIN LUTHER KING JR.. OCCURED THE WATTS RIOT. WATTS NOW CALLLED COMPTON, THE SOUTH CENTRAL PART OF LOS ANGELES. THIS RIOT WAS VERY SIMILIAR TO THE MOST RECENT LA RIOTS. . A POLICE SHOOTING IN THE PROMINENTLY BLACK NEIGHBORHOOD TURNED INTO A FULLSCALE RIOT

CELEBRATING
100
AMERICAN UNIVERSITY
YEARS
1893 – 1993

RGANIZATION

Student Clubs, Organizations and Governing Bodies

Former President Richard Berendzen on the A-TV show Midnight with David Noll. (Photograph by Julie Fraize.)

ACADEMIC AND PROFESSIONAL

Association of Computing Machinery
Providing services and exposure for students interested in professional computing, computer science, informational and computational science, the Association works to enhance education in computations.

Data Processing Management Association
This group of students is interested in building contacts within the computer industry for interested students.

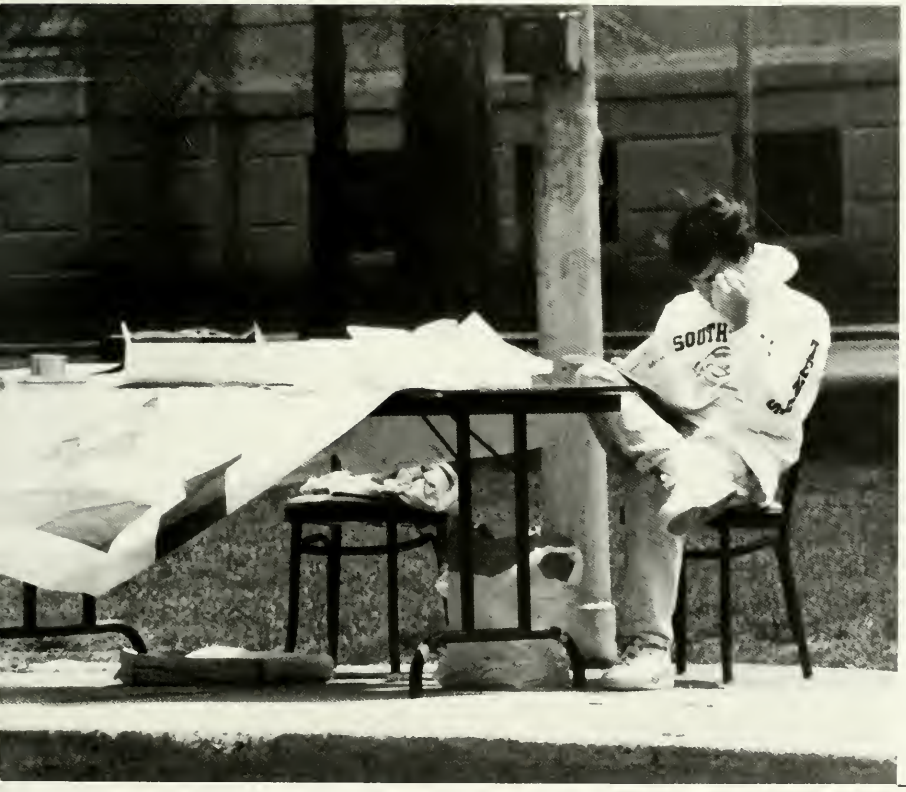
AU Educators
Giving education-minded students opportunities to learn about the field.

Forensics
The debate club competes successfully in tournaments around the country.

German Club
Promoting a better understanding of German history, literature, culture and language.

AU Naturel
An intellectual and social exchange for students with an interest in biology.

Public Relations Student Society of America
PRSSA is a professional organization for those interested in the public relations field. Members often later join the parent organization PRSA.



Left: members of the A.U. Orchestra
Below: A member of Hillel showing support on a blustery day.

Sapere Aude
Sapere Aude is a group which promotes intellectual discourse, inviting faculty and staff to speak on various topics.

Society for Human Resources Management
This group of both graduate and undergraduate students offer support for students intending to enter the Human Resource Management field.

Society of Professional Journalists
These future journalists in the School of Communication work to further their prospective careers.

Accounting Club
Providing students with knowledge above that which is found in the classroom about accounting as a skill and as a career.

BUSINESS CLUBS AND ASSOCIATIONS

Alpha Kappa Psi
Alpha Kappa Psi is the co-ed business fraternity for students interested in business administration and related fields. It gives them opportunities to meet other business-minded students and also make contacts in the business world.

American Marketing Association
Through various speakers, trips and other programs the American Marketing Association works to familiarize students with what marketing is all about.

did YOU know?

In September of 1992 the top ten grossing films were:

1. HONEYMOON IN VEGAS
2. UNFORGIVEN
3. PET SEMATARY TWO
4. SINGLE WHITE FEMALE
5. DEATH BECOMES HER
6. RAPID FIRE
7. A LEAGUE OF THEIR OWN
8. TWIN PEAKS: FIRE WALK WITH ME
9. 3 NINJAS
10. SISTER ACT

In May of 1992 (Graduation time) the top ten grossing films were:

1. INDECENT PROPOSAL
2. WHO'S THE MAN?
3. THE SANDLOT
4. BENNY & JOON
5. INDIAN SUMMER
6. THE DARK HALF
7. COP AND A HALF
8. BOILING POINT
9. HUCK FINN
10. THIS BOY'S LIFE

CELEBRATING 100 AMERICAN UNIVERSITY YEARS
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Members of the Wanwha-Do Club (Photography by Matt Lovering).

Association of Future Entrepreneurs
Exposing members to the entrepreneurial spirit within the American community.

Finance Club
The student involvement arm of the Kogod College of Business Administration, The Finance Club explores the field of finance as a career.

Freshman-Sophomore Business Club
The FSBC challenges and invites incoming freshmen to further their education in an out-of-class environment in order to become better acquainted with the business world.

International Business Club
The IBC serves as an interface between the undergraduate student body and the international business community.

Undergraduate Business Association
Providing members with the opportunity to work as a unit within the AU community and serving as an umbrella organization for affiliated groups, the UBA promotes business interests at American.

CLUB SPORTS

Fa Zhuan Tao
Fa Zhuan Tao is a constantly changing martial art incorporating many different techniques to achieve the most efficient method of self-defense.

Fencing Club
Active students working for the promotion of the sport and the discipline of fencing.

Karatedo Doshinkan AU Club
While training students in the art of Karatedo Doshinkan, this club also emphasizes virtues like respect, honor, and positivity without competition.

AU Jiu-Jitsu Club
Students interested in self-defense can join this group dedicated to learning in the traditional Jiu-Jitsu form.

AU Men's Volleyball Club
This club is working to enjoy the thrill of men's volleyball competition on an intercollegiate level.

American University Rugby Football Club
Preparing interested students for the game of rugby by teaching the skills needed and providing the discipline.

Wonwha-Do
These students also work in the study and practice of self-defense in the form of the unified martial art Wonwha-Do.

GOVERNING BODIES

STUDENT CONFEDERATION

Black Student Alliance
The BSA is an organization which works to address and raise awareness of racial issues and concerns at American.

Confederation Media Commission
The CMC regulates elections and other business of the various individual campus media while always working in the best interests of campus media on the whole.

Inter-Club Council
The ICC is a committee made up of student-body members which regulates and allocates money to the University's more than 50 clubs.

International Student Association
The ISA is an umbrella organization which is comprised of the various nationality clubs on campus. It is a voice for international students and it works for the cross cultural learning within the student body.

Kennedy Political Union
KPU is one of the largest budgeted organization on campus. It is a student group which brings various speakers to campus to address students on many different topics. This year's speakers included Colin Powell, John McFarlane, and Caspar Weinberger.

Model United Nations
MUN's purpose is to give students an understanding of the U.N., the art of diplomacy, public speaking and negotiation. Members participate in national and international Conferences.

Orientation Assistants
A division of the Office of Student Activities, this group of students help guide new students through the initial days of the college experience and also provide programs to acquaint new parents and students alike.

Residence Hall Association
The RHA is the governing body for all residence halls made up of elected student representatives. The RHA acts as a liaison between on campus students and administration, and also provides students with activities within the residence halls.

Student Advocacy Center
We serve as a communication link between students and the administration when students encounter a problem with American University.

Student Union Board
SUB organizes concerts, movies, comedy performances and other entertainment for students. This year, SUB's highlights included the a 10,000 Maniacs concert and a free show by Blues Traveller.

Women's Confederation
The Women's Confederation works to address and raise awareness of issues concerning women at AU and nationwide.

Left: An R.H.A. sponsored dinner.

did YOU know?

In September of 1992 the top ten television programs were:

1. ROSEANNE
2. 48 HOURS
3. MURPHY BROWN
4. COACH
5. THE 44TH ANNUAL EMMY AWARDS
6. UNSOLVED MYSTERIES
7. 60 MINUTES
8. BLOSSOM
9. FULL HOUSE
10. STEP BY STEP

In May of 1992 (Graduation time) the top ten television programs were:

1. MOVIE: CALL OF THE WILD
2. ROSEANNE
3. CHEERS
4. HOME IMPROVEMENT
5. SEINFELD
6. 60 MINUTES
7. MOVIE: WALKER, TEXAS RANGER
8. MURDER, SHE WROTE
9. RESCUE 911
10. DELTA

CELEBRATING 100 AMERICAN UNIVERSITY YEARS
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GREEK ORGANIZATION

Pan Hellenic Council Chapters

Alpha Kappa Alpha
Founded :1977
Colors: Salmon Pink and Green
Symbol: Ivy

Kappa Alpha Psi
Founded: 1980
Colors: lack and Gold
Symbol: Sphinx of Giza

Delta Sigma Theta
Founded: 1976
Colors: Red and Black
Symbol: Elephant

Interfraternity Council Chapters

Alpha Sigma Phi
Founded: 1940
Colors: Cardinal and Stone
Symbol: Phoenix

Alpha Tau Omega
Founded: 1865
Colors: Sky Blue and Old Gold
Symbol: Maltese Cross

Delta Chi
Founded: 1990
Colors: Red and Bluff

Delta Tau Delta
Founded: 1986
Colors: Purple, White and Gold
Symbol: Crescent

Phi Sigma Kappa
Founded: 1873
Colors: Blood Red and Gold
Symbol: Triple Tees

Sigma Alpha Mu
Founded: 1987
Colors: Purple and White
Symbol: Yosemite Sam

Zeta Beta Tau
Founded: 1898
Colors: Blue and White
Symbol: Skull and Crossbones

Pan Hellenic Association Chapters

Alpha Chi Omega
Colors: Scarlet Red and Olive Green
Symbol: Lyre

Alpha Epsilon Phi
Founded: 1909
Colors: Green and White
Symbol: Columns

Chi Omega
Colors: Red and Yellow
Symbols: The Owl

Delta Gamma
Founded :1936
Colors: Bronze, Pink and Blue
Symbol: Anchor

Phi Mu
Founded: 1852
Colors: Rose and White
Symbol: Sir Fidel

Phi Sigma Sigma
Founded: 1962
Colors: King Blue and Gold
Symbol: Sphinx

Sigma Delta Tau
Founded:1987
Colors: Cafe au Lait and Old Blue
Symbol: Torch

INTERNATIONAL AND NATIONALITY ORGANIZATIONS

African/Caribbean Student Association
The ACSA works to promote awareness of African and Caribbean culture and provide members with an opportunity to meet other students from Africa and the Caribbean islands.

Arab Student Club
The ASC brings together Arab students and works to inform the AU community of Arab culture.

Armenian Club
The Club works to provide interaction for Armenian student and also to teach other students about Armenian Culture.

Chinese Scholar & Student Association
This group plans activities with Chinese students and scholars and introduces Chinese culture as well as learns others.

Club Latino American
Through conducting social and cultural activities, the Club Latino American promotes unity and greater awareness of the heritage of the people of the people of Latin America.

Opposite Top: Sponsorship is shown during a ZBT telephone drive

Opposite Bottom: This car was placed on the Quad by the Delta Tau Delta Fraternity to remind students of the effects of drinking and driving

Fieri
As the student chapter of the National Italian-American Young Professionals Organization, Fieri promotes Italian culture through lectures, meals and other programs around the AU community.

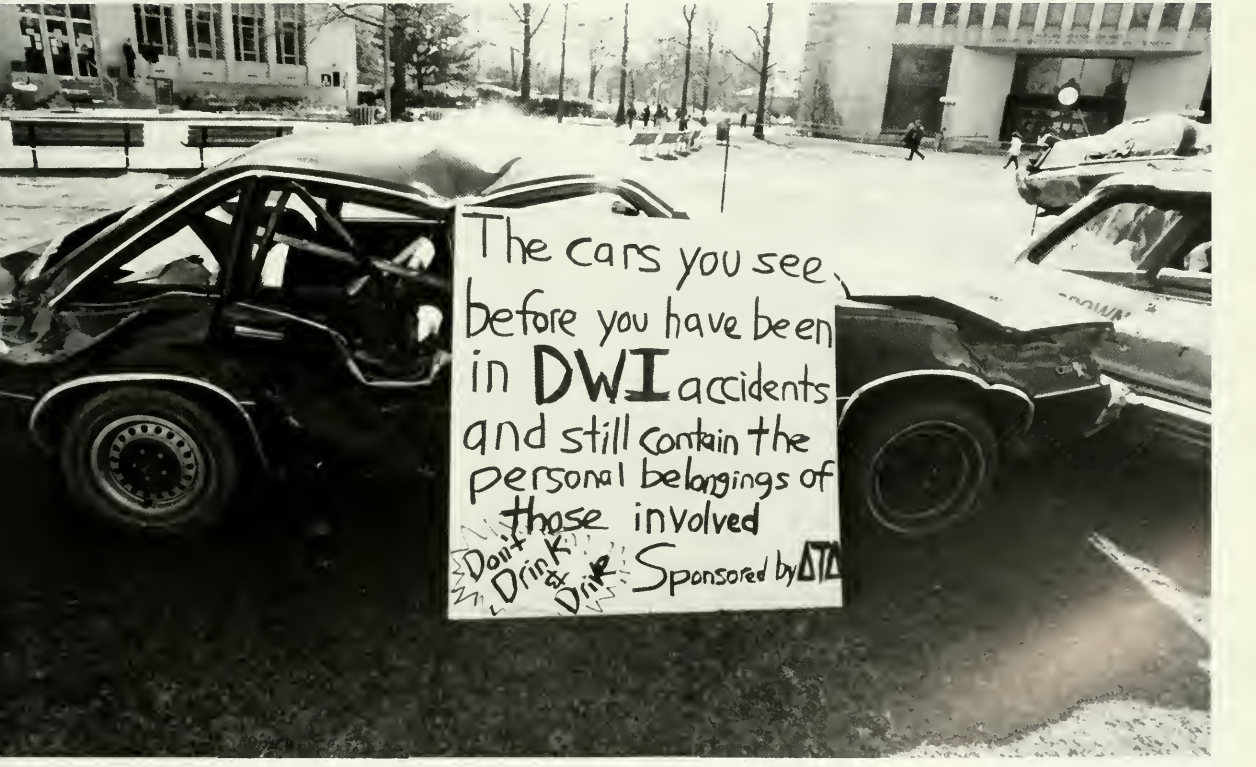
The French Connection
This organization works to enhance awareness and appreciation of the French language and culture. They sponsor various on and off campus programs to further this end.

Friends of Lebanon
This organization is dedicated to the Lebanese culture and also provides opportunities for Lebanese students to share their experiences with other students.

The Hellenic Society
By bringing together Greeks, Cypriots and friends of the club, this organization conducts various activities to inform people of this unique culture.

The Indian Club at American
TICA works for the students involved to contribute to the academic, social and cultural knowledge of the civilization of India.

Iranian Cultural Association
The ICA learns about other cultures while introducing information about Iranian Culture to interested students.



did YOU? know?

In September of 1992 the top three best-selling books were:

FICTION
1. GERALD'S GAME
2. WAITING TO EXHALE
3. THE PELICAN BRIEF

NON FICTION
1. THE SILENT PASSAGE: MENOPAUSE
2. TRUMAN
3. THE LAST TSAR: THE LIFE AND DEATH OF NICHOLAS II

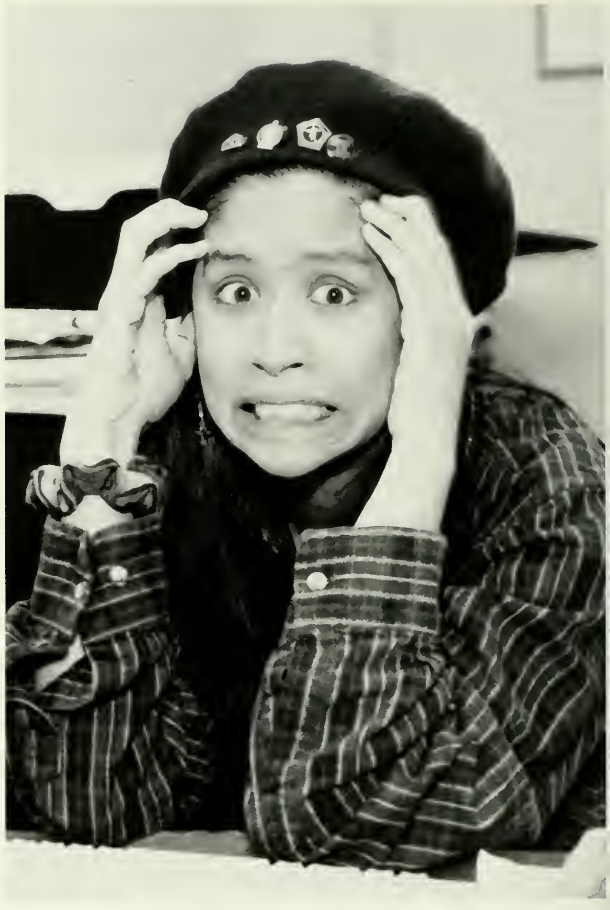
In May of 1992 (Graduation time) the top three best-selling books were:

FICTION
1. THE CLIENT
2. THE BRIDGES OF MADISON COUNTY
3. "J" IS FOR JUDGEMENT

NON FICTION
1. BEATING THE STREET
2. WOMEN WHO RUN WITH THE WOLVES
3. HEALING THE MIND

CELEBRATING 100 AMERICAN UNIVERSITY YEARS
1893 – 1993

Talon Arts team member April Cantor lets off some steam during an intense layout session.



Japan America Club
Bringing about a greater cultural understanding between Japanese and American culture, the Japan America Club invites scholars of Japan and sponsors many cross-cultural events.

Korean Student Association
Promoting membership among AU Korean and Korean-American students while also publicizing Korea, the Korean Student Club works to expose Korea to interested members of the AU community while in turn exposing AU to prospective Korean students.

AU Lebanon Organization
Spreading understanding of Lebanese Culture and Society among Americans and other cultures, this group brings together Lebanese students in various on-campus activities.

Muslim Student Association
This group facilitates awareness of Islam in the community and works for interaction between Muslims and AU at large.

Pacific Affairs Group
The organization provides information on and promotes interest in the affairs of the Pacific Region.

Palestinian Academic Freedom Network (PAFNet)
This is an organization designed to establish relationships between AU students and faculty and those in the occupied territories.

The Scandinavian Club
This club eases the transition of Scandinavians inter the American University environment by enhancing the international focus of American University through the formal development of an understanding of Scandinavian culture.

Spanish Club
The Spanish Club promotes the understanding of Spanish and Spanish-speaking cultures through various international activities.

Sri-Lankan Student Association
This organizations provides Sri-Lankan students with an opportunity to meet with others from their homeland while promoting awareness of issues concerning the Sri-Lankan people.

Slainte
This group supports education about and involvement in the Irish culture and seeks a peaceful solutions for a United Ireland.

Left: Staff members of The Eagle, the weekly student newspaper.

Turkish American Student Association
Working to provide a better understanding of Turkish history, culture and politics, this organization works to foster personal ties and friendships between Turkish, American and other international students.

MEDIA

A-TV
A-TV is AU's student-run television station. The station broadcasts news, talk, comedy and special feature programs on a daily basis.

American Literary Magazine
Usually published twice a year, AmLit prints poetry, illustrations and works of creative fiction by members of the AU community.

The Eagle
The Eagle is AU's student-run newspaper. The Eagle is published weekly and covers news events and issues of importance or interest to students, faculty and employees of the University. The Eagle also features an entertainment section and award-winning coverage of AU athletics.

International Voice
The International Voice is published weekly and covers events of interest to AU's international student body.

The Rostrum
The Rostrum publishes articles and essays expressing the views of students and faculty on political issues.

The Talon
The Talon is the yearbook of the American University. An annual publication covering various aspects of the undergraduate community on and off campus.

Uhuru
Uhuru covers issues of importance to minority students both at AU and nationwide.

WVAU
WVAU functions as a training facility for those interested in a radio career, while providing entertainment and a creative outlet as well. WVAU is also a news media and a forum for discussing politics, sports and other topics of concern to AU students.

PERFORMING ARTS CLUBS

American University Concert Choir
This choir promotes musical excellence through the mastering and performance of large ensemble vocal repertoire.

American University Gospel Choir
Dedicated to creating a spiritual atmosphere in song, this choir works to bring unity through spiritual means in a social setting.

Music Society
The AU Music Society brings together students with various musical talents to provide activities on and off campus for all to enjoy.

AU Players
The Players are dedicated to promoting and producing the performing arts on the campus of American University.

Pizazz
Pizazz is a singing and dancing troupe whose repertoire ranges from Broadway to cabaret. The groups travels around the DC area performing at various functions.

AU Singers
The Singers promote musical excellence through mastering complex pieces and performing them for the enjoyment of the students of American.

did YOU know?

In September of 1992 the top ten pop albums were:

1. **BILLY RAY CYRUS**
   Some Gave All
2. **BOBBY BROWN**
   Bobby
3. **PEARL JAM**
   Ten
4. **ERIC CLAPTON**
   Unplugged
5. **GARTH BROOKS**
   Beyond the Season
6. **KRISS KROSS**
   Totally Krossed Out
7. **BOOMERANG SDTRK.**
8. **TEMPLE OF THE DOG**
9. **ELTON JOHN**
   The One
10. **MEGADETH**
    Countdown to Extinction

In May of 1992 (Graduation time) the top ten pop albums were:

1. **AEROSMITH**
   Get a Grip
2. **THE BODYGUARD SDTRK.**
3. **KENNY G**
   Breathless
4. **SPIN DOCTORS**
   Pocket Full of Kryptonite
5. **ERIC CLAPTON**
   Unplugged
6. **DR. DRE**
   The Chronic
7. **PRIMUS**
   Pork Soda
8. **SNOW**
   12 Inches of Snow
9. **SILK**
   Lose Control
10. **SADE**
    Love Deluxe

CELEBRATING 100 AMERICAN UNIVERSITY YEARS
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RELIGIOUS ORGANIZATIONS

Catholic Student Association
The largest student organization on campus, the CSA works to promote unity among Catholic students and works to enhance the spiritual life of both is members and the AU community at large.

AU Christian Network
The purpose of this organization is to foster knowledge of Jesus Christ and Biblical Christianity among the students of American University.

AU Gay and Lesbian Christian Association
An ecumenical group that seeks to provide an open and affirming ministry to Gay, Lesbian, Bisexual and supportive individuals within American University and extended community.

Hillel Student Association
Hillel provides facilities, guidance and organization for religious, cultural, educational, social, social welfare, and interfaith activities for Jewish students at American University.

Protestant Student Association
The Protestant Student Association is a representative organization which consists of members of various Protestant groups on campus. The PSA sponsors and coordinates interdenominational, interfaith and interreligious activities.

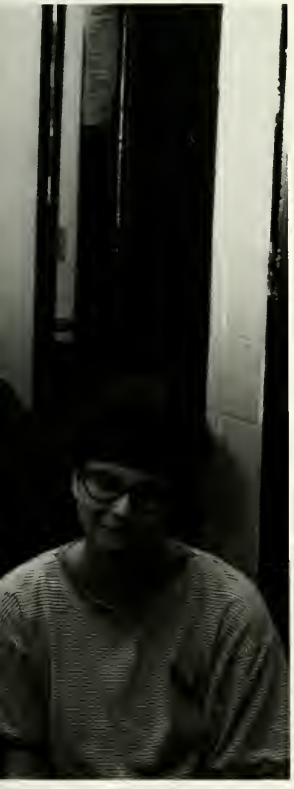
SCHOOL COUNCILS

College of Arts and Sciences Student Union
This group coordinates student events for the CAS and CAS related organizations, and it also plans the annual CAS Student Research Conference.

American Students Against Poverty (ASAP)
ASAP is committed to developing a vision to end absolute poverty, raising consciousness in the AU community about poverty and homelessness, taking direct action in D.C. and supporting hunger relief which empowers those in need.

Habitat for Humanity
This is a Campus Service Organization which works with local and national affiliates to eradicate poverty housing through fund-raising and construction work.

R.E.S.U.L.T.S.
RESULTS is a political lobby group designed to create a political will to END hunger.



School of International Service Undergraduate Cabinet
The SIS Undergraduate Cabinet plans and implements events to further SIS undergrad education, and it also acts as a liaison between the SIS administration and the students.

School of Public Affairs Undergraduate Council
The SPA Undergraduate Council programs activities for SPA students and is a resource for student interested in furthering their education outside the classroom.

Left:the students of Amnesty International (Photo by Matt Lovering).

Above: One of the many speakers at the Kennedy Political Union.

Undergraduate Business Association
This group provides business students with information and opportunities to enhance their education through developing on and off-campus contacts. It also produces programs for the AU business community and community at large.

SERVICE ORGANIZATIONS

American's Best Buddies
Best Buddies is a voluntary organization which facilitates lasting friendships between college students and members of our community who are mentally retarded.

Students of American Volunteer Effort (S.A.V.E.)
SAVE serves as a clearinghouse for AU students to volunteer at private social service agencies such as soup kitchens, homeless shelters and after-school programs throughout Washington D.C.

SPECIAL INTEREST ORGANIZATIONS

Amnesty International
Amnesty International is a world-wide non-profit organization which works for the release of those not using or advocating violence who have been imprisoned because of their political beliefs, race, sex, religion, language, or ethnic origin.

did YOU? know?

In September of 1992 the top ten video rentals were:

1. WAYNE'S WORLD
2. WHITE MEN CAN'T JUMP
3. FRIED GREEN TOMATOES
4. THE PRINCE OF TIDES
5. MEDICINE MAN
6. FINAL ANALYSIS
8. MEMOIRS OF AN INVISIBLE MAN
9. HOOK
10. GRAND CANYON

In May of 1992 (Graduation time) the top ten video rentals were:

1. UNDER SIEGE
2. PASSENGER 57
3. THE MIGHTY DUCKS
4. THE PLAYER
5. HERO
6. THE LAST OF THE MOHICANS
7. SNEAKERS
8. A LEAGUE OF THEIR OWN
9. CONSENTING ADULTS
10. HONEYMOON IN VEGAS

CELEBRATING 100 AMERICAN UNIVERSITY YEARS
1893 – 1993

American Students for Israel
ASI works to further both the economic and military support of the state of Israel by the U.S. government.

Animals United for the Rights of Animals
This is an on-campus organization designed to educate the students and faculty of on-going animal rights issues and raise general awareness in the animal rights arena.

Aspiring Lawyers
This group of students acts as a source of information for students interested in the legal field. They sponsor speakers, provide internships and travel to law schools in the area.

AU for Choice
AU for choice fights to ensure the reproductive rights of all women.

AU Chess Club
The Chess Club works to promote Chess within the AU community through lessons, tournaments and unofficial matches.

The American University College Democrats
This group works to organize democratic students on campus, sponsors speakers, discussions, and rallies to both support and further democratic interests as well as the good of the AU community.

The American University College Republicans
Dedicated to promoting Republican ideologies and providing its membership access to debate and speaker forums, this group takes full advantage of the political setting of Washington D.C.

Friends of the Old Republic
FOR is an alternative newspaper which espouses conservative principles in a humorous, informative and timely fashion.

The Gay, Lesbian, Bisexual Community
This group provides a support network for other gay, lesbian and bisexual students, faculty and staff, as well as provides an opportunity for interaction between the Gay and Lesbian Community and members of the heterosexual community at AU. The GLC is also dedicated to ending discrimination and prejudice against gays in all its facets.

Millimeter (Undergraduate Film Production Club)
This group works to motivate and facilitate film production outside the classroom.

New Progressive Party—Parido Nuevo Progesista
This club works to promote Puerto Rican Statehood among AU students and encourage Puerto Rican students to engage in the electoral process.

AU Republicans for Choice
This group works to guarantee a woman's right to a safe, legal abortion and to promote this viewpoint within the Republican Party.

Sound Shadows
Sound Shadows in a unified group of poetry appreciators. This members recite poetry, original pieces or favorites from established poets in order to promote poetry appreciation at AU.

ECOSENSE
This group is working to educate AU and transform its student body into an environmentally aware group who will work to make this university environmentally sound.

AU Students for Life
These students work to increase campus awareness of pro-life issues and to protect the lives of the unborn.

Supportive Students Against Sexual Assault
Educating and informing students about the issues of sexual assault and its relevance to college campuses, this group offers its support to victims and its resources to the community at large.

Varsity Quiz Bowl
This organization was founded to promote academic competition.

Young Americans for Freedom
This groups works to instill conservative ideas and policies on the AU campus.

Opposite: Members of TICA put on a fashion show in the Tavern.

Above: Some of the members of Best Buddies at their annual ball.

CELEBRATING
100
AMERICAN UNIVERSITY
YEARS
1893 - 1993

SPORTS

Men's Tennis

Michael Brennan

Peter Freeman

Samir Karnik

Lawrence Meltzer

Cameron Montgomery

Russell Oster

Michael Papp

Martin Enrique Petrella

Guido Weinberg

Head Coach:
Helyn Edwards

Assistant Coach:
Kevin Quinn

KINGS of the Court

Although tennis was a sport that demanded physical strength and mental endurance from individual players, team support and unity were crucial as well. Individuals made the team strong, and with the help of Coach Helyn Edwards, fresh from the pro-circut, the team was able to mesh together and keep a positive attitude through both wins and losses.

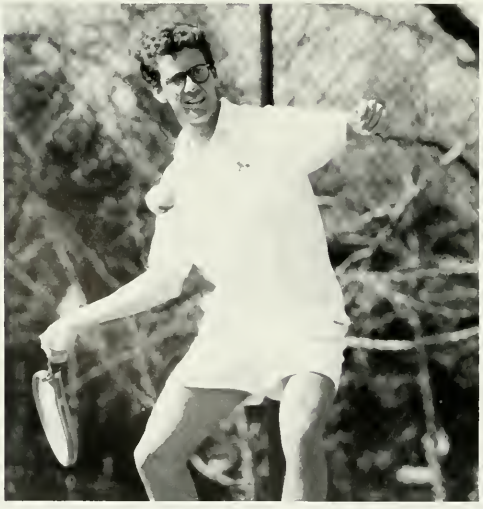
The team relied on the strengths of Guido Weinberg and Peter Freeman, who were considered most valuable players by their fellow teammates, while new members like Larry "God" Meltzer and Martin Petrella improved their playing abilities.

Helyn Edwards and the Assisstant Coach Kevin Quinn faced the fall season with little coaching experience between the two of them. Despite some scheduling problems, the team's enthusiasm prevailed to lead them to a successful season.

By the time spring rolled around, the team and Edwards were comfortable with each other.

Senior Russell Oster said,"Helyn Edwards was certainly in full control of the program now that she had a year under her belt. The team responded to her well."

The strength of individual players, the enthusiasm and unity of the team, and the encouragement of the coaching staff brought the AU men's tennis team a victorious year.



Opposite Left: Tennis involved hand-eye coordination as well as quick steps (photo by Christine Pockett).

Opposite Right: The men's team emphasized the importance of doubles play (photo by Christine Pockett).

Left: No opponent could return Russell Oster's double-handed backhand stroke (photo by Christine Pockett).

Below Left: Part of the team took time off to smile for the camera (photo by Christine Pockett).

Below: Michael Brennan executed his secret forehand shot (photo by Christine Pockett).

Time Capsule

The men's tennis team sported the newest in athletic wear and used the finest of wooden rackets (photo courtesy of the A.U. Archives).

Right: No ball could escape Nicole Korn's reach (photo by Christine Pockett).

Below Bottom: The athletes lined up to greet their opponents (photo by Christine Pockett).

Below Top: A good game started with a powerful serve (photo by Christine Pockett).

For the LOVE of it

The Lady Eagles' journey down their seasons included setbacks and achievements. The 1992 Fall season was filled with player injuries. The season seemed promising, especially with the return of the number one player, Cathy Bielskis from France. However, a back injury seriously inhibited her from seeing court time. Another setback arose. The next strongest player, senior Dana Stiller, suffered painful knee injuries.

As the change of season manifested, so did a different air of circumstances. With a rigorous spring training session at the Hilton Head, the Lady Eagles returned healthy and started their Spring 1993 season with a bang. Although they were not successful with their individual matches, the team was able to pull off their wins through their doubles matches. Head Coach Helyn Edwards and Assistant Coach Kevin Quinn emphasized to the team the doubles matches as an important aspect of the tennis game. This strategy really paid off. Trailing 4-2 in the singles, the tennis team arose victorious in their match-up against Towson State through their smart doubles play. Another memorable moment was their terrible upset win over Georgetown University, a first for AU since a four year interim.

Senior Ashley Ehrhart accounted their success to the dedication of the teammates. "They really worked hard and hustled. They never gave up." she explained.

Dana Stiller also agreed. "We all worked and stayed together. The players were extremely helpful in contributing their support."

Coaching also contributed to the team's overall success. It was their second year with Edwards and their first encounter with Assistant Coach Quinn. Both seniors believed the coaching team was very supportive.

"Kevin Quinn was unlike any other assistant coach I've had here at AU." said Ehrhart. "He really emphasized the women's game, always encouraging us."

Coach Edwards also taught her players many lessons about competition on and off the court. She stressed that performance on the tennis court translated into life, which was a series of competitions. Obviously these lessons helped pull them through many victories.

Roster

Women's Tennis

Cathy Bielskis

Kelly Cooley

Ashley Ehrhart

Melissa Glass

Nicole Korn

Jodi Rausch

Karen Scalley

Nishita Shah

Dana Stiller

Margaret Walz

Marianne Ward

Head Coach:
Helyn Edwards

Asst. Coach:
Kevin Quinn

Roster

Men's Swimming and Diving

Matt Buls
Free

Roberto Coquis
Fly

Pat Fatta
Diving

Martin Fayer
Free

Robert Griffin
Breast

Chris Hauth
Fly/IM

Frederick Hviid
IM

Neils Jensen
IM/Free

Brian Mayberry
Free

Greg Meadows
IM/Free

Roger Navis
Breast/IM

Paul Nelson
Diving

Mike Nolan
Diving

Benjamin Roy
Free/Breast

Steven Santanicola
Diving

Gian Scozzaro
IM

John Terzaken
Free

Martin Urban
Breast/IM

Head Coach:
Doug Backlund

Asst. Coaches:
John Matson
Jozsef Nagy

Diving Coach:
John Wolsh

WAVES of Success

Perched on the edge of the starting block, waiting for the gun to sound, the last thing going through a swimmer's mind was the crowd turnout or the name of the swimmer next to him. In those few seconds when the swimmers took their mark and waited for the signal, the water, only a body length away, seemed unreachable and fathoms away. When the gun fired, the swimmers sprang from the block with something more akin to instinct than to a reaction to the sound of the gun. Those few milliseconds when the swimmer was suspended between solid ground and the water, he was aware of himself and his opponents gliding through the air. The first competitors to hit the water were a good indication of who would claim victory in the race. Once their bodies broke the surface of the water, the adrenaline rushed through their bodies and everything fell into place. The rhythm of the water and their own breathing set into motion their power stroke, and nothing could deny them victory. In a sport that demanded personal discipline and physical stamina, team support offered the mental endurance needed for individual sports. As a sign of team unity, the majority of the AU swimmers shaved their heads. This team unity gave them strength and confidence.

The men's swimming team accepted a fourth place finish for the CAA Championships in February. After taking the CAA Championships in the '89-'90 and the '90-'91 seasons, the Eagles started the 92-93 season in second place. With an mediocre season record of 5-5, the players themselves were far from mediocre.

The American swimmers knew what they wanted and did not hesitate to take a firm hold on victory. Chris Hauth, who received support from his fellow teammates throughout the season, was voted Performer of the Meet at the CAA Championships. He also won the 500 Freestyle, 400 Individual Medley, and the 200 IM. Fredrick Hviid showed his own determination to win when he seized first place in the 200 Freestyle and the 1650 Freestyle.

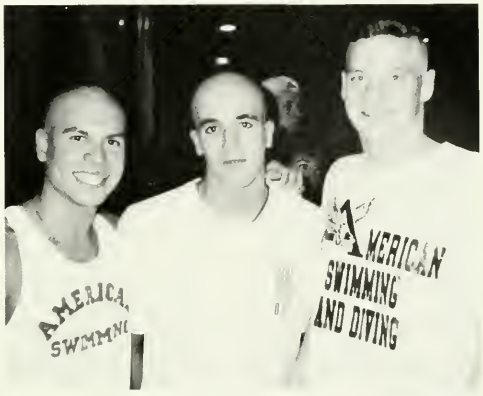
Individual success did not overshadow the other nine team members who qualified for Easterns. The swim team was strengthened by solid, consistent swimmers like new members Robbie Griffin and Niels Jensen, and veterans like Steve Santicola, Pat Fatta, and Paul Nelson. Coaching a swim team involved more than recording times and folding towels. There was a tight bond between coach and athlete, whose main competitors were the clock and his own ability. Head Coach Doug Blackland not only advised and encouraged his swimmers, he pushed them to be their absolute best. He played the devil's advocate and personified a swimmer's main opponent, time. A swimmer needed physical endurance and mental stamina to withstand the pressures of a race.

With the support of a close knit team like the AU Eagles and a dedicated coach like Doug Blackland, a swimmer performed to the best of his ability.

Left: Niels Jensen's confidence showed through as he performed his backstroke (photo by Tyler Mallory).

Below Top: Swimmers sport their new hairstyles before a competition (photo courtesy of Roberto Coquis).

Below Bottom: Head Coach Doug Backlund was a motivating force to the swimming and diving teams (photo by Alex Tehrani).



Roster

Women's Swimming and Diving

Julie Andreef
Free/Breast

Sophia Barrowman
Breast/IM

Dawn Crosby
Free

Gabriella Csepe
Breast/IM

Jessica Decker
Free

Christine DiBlasi
Breast

Ann Marie Fick
Breast/Free

Hillary Gates
Diver

Wendy Gilmer
Back

Anjie Hjelle
Free/Fly

Rhonda Hughlett
Diving

Sabine Lawler
Back/IM

Michele Mondini
Diving

Jeannine Sirey
IM/Breast/Free

Sue Turner
Free/IM

Lara Weber
Breast/IM

Genna Weiss
Diving

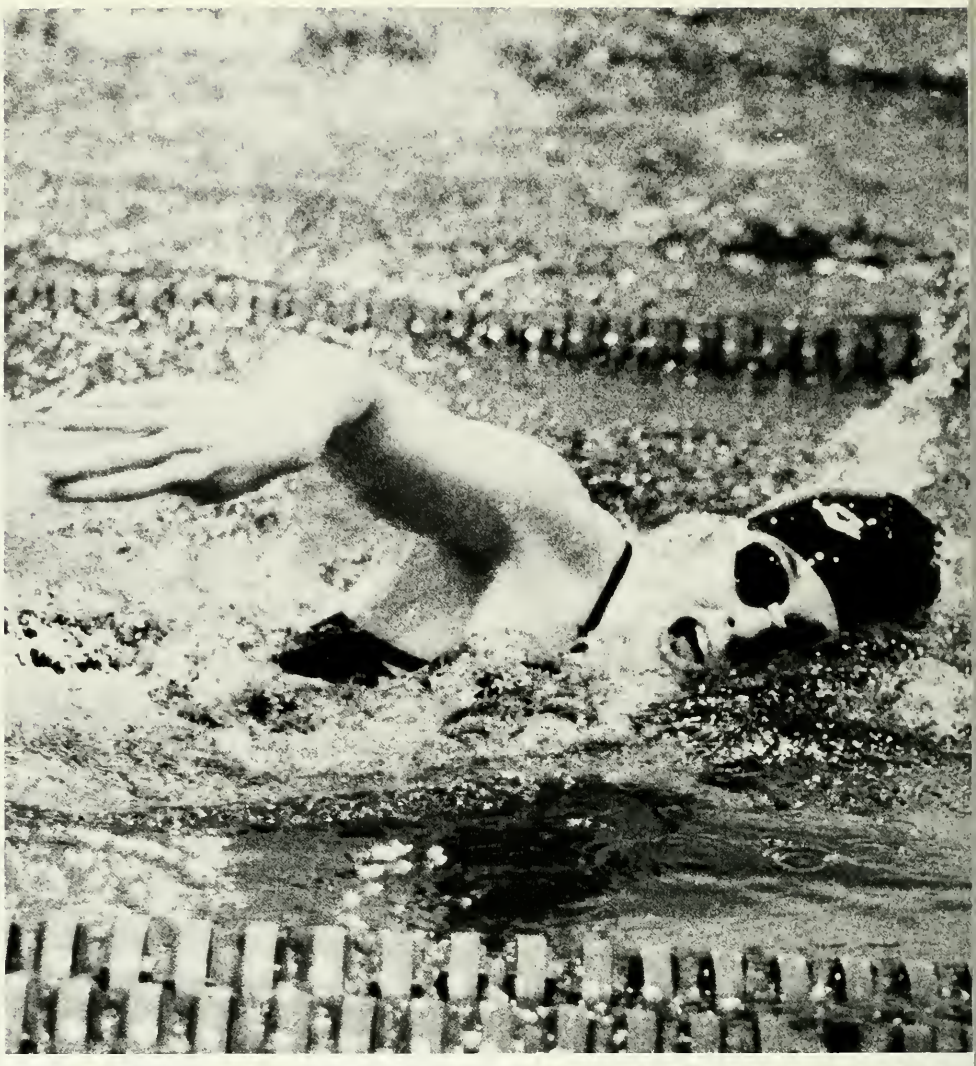
Kristen Wiacek
Free

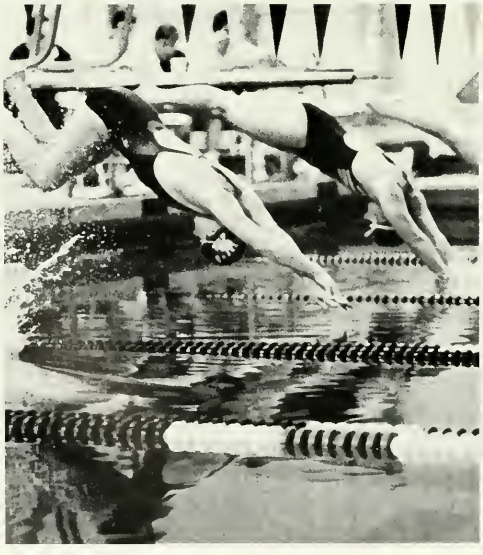
Jacque Wisnauskas
Fly/IM

Head Coach:
Doug Backlund

Asst. Coaches:
John Matson
Jozsef Nagy

Diving Coach:
John Wolsh





In the SWIM of Things

It was another amazing winter season for the women's swimming and diving teams. Head Coach Doug Backlund returned for his fifth season to lead the Lady Eagles to another tremendous second place finish in the CAA Championships in February. During his few years at AU, three athletes have been named CAA Outstanding Swimmer or Diver.

It was a favorable season for the swimmers in their individual events at the CAA Championships. Sophomore Gabriella Csepe returned following a trip to the 1992 Olympic Games in Barcelona, Spain, to leave her fellow competitors in the dust in the 500 Freestyle, 200 Breaststroke and 100 Breaststroke events. Fellow teammate Ann Marie Flick won the 50 Freestyle event. Jeannine Sirey also won the 200 and 400 Individual Medley events. Senior co-captains Jeannine Sirey and Sabine Lawler also brought experience to the team in their specialties of backstroke and Individual Medley. A memorable moment for Sirey was capturing a new personal record for the 200-meter individual medley.

The divers were equally skilled masters of their trade. Since they earned double points in their events, the divers were very important in securing AU's second place. Junior Genna Weiss won the one and three meter diving events. Her performances no doubt earned her the title of Diver of the Year, her second consecutive award.

At the Easterners at Buffalo University, ten women qualified for the competition. They were the following: Sirey, Csepe, Fick, Lawler, Anjie Hjelle, Sophia Barrowman, Jacque Wisnauskas, and freshmen Christine DiBlasi, Kristin Wiacek and Jessica Decker.

The superb coaching by the staff of John Wolsh, John Matson, and Jozsef Nagy were responsible for the women's exceptional finish. Head Diving Coach Wolsh's incredible leadership had trained many athletes to become world and national team champions. Assistant Coach Matson applied his personal All-American achievements in swimming to lead the Lady Eagles. Assistant Coach Jozsef Nagy was the inventor of the "wave" breaststroke, a technique used by many of the top-class swimmers. His coaching expertise, without question, contributed to the success of both women's teams.

The seasons to come for the American Lady Eagles swimming and diving teams looked promising.

Opposite Left: Swimming entailed two practices a day to obtain peak conditioning (photo by Alicia Smith).

Opposite Bottom Left: "On your starting blocks!" (photo by Alexi Tehrani).

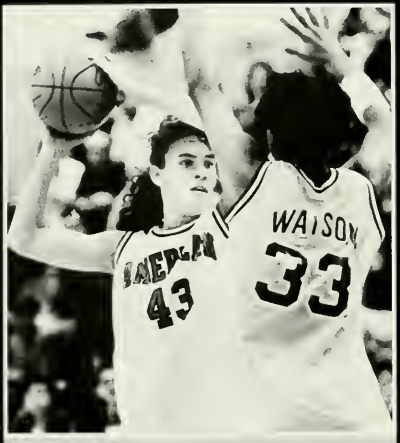
Opposite Bottom Right: AU took the anticipated lead in the backstroke event (photo by Tyler Mallory).

Below: An AU swimmer got a good start off the blocks (photo by Tyler Mallory).

Time Capsule

The athletes of the defunct women's waterballet team were beauties in and out of the water (photo courtesy of the A.U. Archives).

CLASS Act



Being an athlete at The American University was not all fun and games as the stereotype went. He or she was considered first and foremost as a student and then an athlete, hence the term student-athlete. More was expected of student-athletes than normal undergraduate students. As the handbook from the Department of Athletics stated, "The student-athlete is expected to perform with excellence in the classroom as well as in his/her athletic endeavors." These special individuals dedicated as many hours to their sport as they do to attending classes. So, what was their secret to academic and athletic success?

The role of student-athlete entailed much more than wearing a team uniform. He or she was required to meet the high standards of the NCAA as well as fulfill his/her daily obligations to the school. These athletes were part of a unique group that were leaders in the classroom and on the playing field.

The NCAA defined a student-athlete as an "individual who is expected to exhibit honesty and sportsmanship, and to represent both the individual academic institution and intercollegiate athletics as a whole with a sense of dignity and fair play." Not only did the athlete become a representative of AU on the field, he or she was a representative of AU Athletics on campus. The student-athlete displayed the highest standards of integrity and competition.

However, there had always been the stereotype of student-athletes as excessive party-goers. In fact, the actions of players, on and off the playing field, determined the image that they portrayed of other athletes. Here at AU, the Department of Athletics had launched substantial efforts to dissipate this myth of the "dumb jock." Equally, an extensive academic support program was implemented to ensure the academic success of the student-athletes.

In addition to the NCAA academic standards, the scholar-athletes were expected to attend all classes while enrolled at the university. They did not receive favorable treatment because of their role as a varsity athlete. This would be abusing their honorable title.

It was not abnormal to see the student-athlete in the library studying. All new and transfer students were required to attend the Academic Study Sessions for a total of ten hours per week. This was

a well structured program to assist new student-athletes in adjusting to the transition from high school to college. So far, the program successfully maintained the grades of the scholar-athletes. In Fall 1992, the cumulative grade point average for athletes was 2.91, with almost 50% of them maintaining a 3.0 GPA or higher, a tremendous feat, indeed.

These athletes did not stop at just that. They felt a need to contribute to the betterment of young people and others in the Washington, DC area. The organization American University Student-Athlete Volunteers Vital for Youth (AU-SAVVY) was created in 1990 to satisfy their concerns. The student-athletes volunteered their time to help at various shelters, constructing homes, and to become a Big Brother/Big Sister. The latter program entailed the most serious commitment from the athlete, requiring three hours every other Sunday. The student-athletes tried to build a strong bond with disadvantaged children or children whose parents were absent. As a role model, he or she represented a person who enjoyed sports but could continue his or her education. Also, the student-athletes influenced the kids to stay away from drugs and to stay in school. The image of the student-athlete generated a positive message and left a good impression on the children. They became optimistic about their future; they had hopes of continuing their studies and enjoying it through athletics.

The experience was also memorable for the participants. A smile on a child's face, the "thank you" from a homeless person at a soup kitchen — these were priceless signs of happiness from people in disadvantaged positions. Although many athletes' schedules were tight during the season, athletes who were out-of-season, and even some who were not, believed that the time they gave to others was some of the most rewarding time they spent.

When the student-athlete reflected back on his or her time at The American University, it was sure to be an incredible four years of academic, scholastic, and athletic challenges. "Study hard, play with vigor, and stand proud at all times." The student-athlete was truly an exceptional individual.

Opposite Right: The women gathered at half-time for regrouping with Coach Colleen Corwell (photo by Christine Pockett).

Opposite Left: Michelle Kaplan battled for the ball against a George Mason player (photo by Jon Fulkerson).

Below Right: Junior Alexa Shuman's love for soccer can be seen on her face (photo by Tyler Mallory).

Below Left: The Lady Eagles worked best under pressure (photo by Christine Pockett).

Right: Lead scorer Liz Pike battled for ball control (photo by Tyler Mallory).

BATTLING for the Ball

It was another rebuilding year as the Lady Eagles soccer team finished their Fall 1992 season with a 6-12-1 record. In its third year as a varsity sport, the sport and the players have matured tremendously. Their debut was successful as a team. They left a significant impression against their CAA rivals. Equally, the team had many talented players.

This fall, the women's team experienced a transition. With their third new coach in three years, the players were able to smoothly adjust to the coaching technique of Head Coach Colleen Corwell. Yet, this was not enough to pull the Lady Eagles to a winning season.

As junior Christie Mc Intyre explains, the scores did not reflect their abilities.

"We were able to give several highly ranked teams a run for their money." she explained.

For instance, the team controlled most of the game against nationally ranked University of Virginia, as they were tied for the first half and winning for a good part of the second. Unfortunately, they lost, 2-3.

On a lighter note, junior Liz Pike was still able to perform at her personal best. She was voted MVP by her teammates and was recognized nationally as third place leader in the NCAA Central Region in scoring with 16 goals and 6 assists.

The Lady Eagles relied on the talents of their seniors, juniors, who make up the majority of their team, and their new players who were a major key in encouraging and supporting the team.

Roster

Women's Soccer

00
Nicole Petallides

1
Christa McIntyre

3
Michelle Kaplan

4
Kathleen Anderson

5
Liz Braham

7
Jennifer Janes

8
Alexa Shuman

9
Liz Pike

10
Kim Hodor

11
Kara Steele

12
Kelly Mumford

13
Kerry Fitzmaurice

15
Julia Pike

16
Eileen Mac Neill

17
Melissa Palma

19
Sam Schreiner

20
Elizabeth Santoro

21
Stephanie Kiger

24
Carli Ricciardi

27
Karin Dowling

Head Coach:
Colleen Corwell

Asst. Coach:
Steve Dry

Roster

Men's Soccer

8
Jose Aservi

25
Dave Barbour

14
Chris Brown

18
Torry Colvin

21
Neil Davis

26
Adam Dodge

3
Mike Fay

10
Andrew Graham

12
Douglas Hammel

15
Tom Jasina

2
Scott Krosnowski

13
Erik Leibin

4
Dominic Lewis

30
Gregory Lyon

5
David Maly

19
Brendan O'Neill

23
Jamal Qaimmaqami

22
Diego Rebagliati

7
Marco Rodriguez

9
Jessie Skipwith

6
Aaron Tingle

27
Tim Keddie

1
Dave Urbach

17
Ron Viehweger

24
Josh Warmund

16
Jason-Craig Watson

20
Jonathan Day

Head Coach:
Bob Jenkins

Asst. Coach:
Jim Barlow

DOMINATE the Field

The buzz word for American University men's soccer was "new". First year Head Coach Bob Jenkins stepped on to the field supported by new Assistant Coach James Barlow.

"This team has enormous potential and it could go somewhere." they thought. With the loss of only two starters and a very talented group of athletes, the 1992 soccer season wasn't as successful as Jenkins and Barlow had hoped. Instead of uncovering glittering treasures in the soccer treasure chest, they found diamonds in the rough. All they needed was to be polished and shaped, and placed in a beautiful setting. But even the finest jeweler in the world couldn't create an effect that wasn't possible.

The 1992 season was a learning experience for the men's soccer team. Adjusting to new coaching techniques made things less predictable for the players. New Head Coach Bob Jenkins had six years of coaching under his belt, working first as a graduate assistant for three years for Coach Bruce Arena at UVA, and then as Assistant Coach from 1989 to 1992. Assistant Coach James Barlow held the position of Head Coach for one year at the Hun School in Princeton, New Jersey before coming to American University.

With new coaches, team unity relied heavily on returning veteran players like goalkeeper Dave Urbach, Diego Rebagliati, Aaron Tingle, Scott Krosnowski, senior Mike Fay, and Erik Leibin, who was the leading scorer in the '90 and '91 seasons. Undaunted by a challenging schedule, the Eagles pushed forward with confidence in their team morale and faith in their new coaches. Although they had a less than successful season, the team saw the fresh coaching techniques and the individuality of players mesh together at the end of the season.

Opposite Bottom Left: Jose Acervi managed to get the ball before the opponent (photo by Jon Fulkerson).

Bottom Left: Aaron Tingle, Scott Krosnowski, Diego Rebagliati lined up to protect their goal (photo by Jon Fulkerson).

Below: Jessie Skipwith went for the head ball (photo by Jon Fulkerson).

Left: Deception and footwork were key to soccer (photo by Jon Fulkerson).

Time Capsule

The Reeves Field was once home to the Eagles Football Team! An AU player tackled a town rival player from Catholic University (photo courtesy of A.U. Archives).

Art in MOTION

In its second year of competition, the women's varsity lacrosse team exploded with a promising debut. Many returning players and a wave of talented freshmen gathered to form this year's lacrosse team, a sport considered the fastest game on two feet. While many players have been playing for more than five years, others only had a thrill for collegiate competition.

Their optimism derived from the experienced coaching of Head Coach Anne Wilkinson, a former All-American player. Assistant Coach Patricia Kennedy had also many years of player and coaching experience.

A memorable moment was the pregame season training: three miles, rigorous drills, and scrimmages, complemented by circuit training afterward. Despite the pain and bitching, most agreed that it readily prepared them for the heavy competition that followed.

The transition from club sport to a competitive varsity team was turbulent at times. They so vividly remembered their first lesson of collegiate play at the William and Mary Invitational Tournament. Good and talented as they were, they did not achieve what was expected. Disappointment flooded their hearts, as they succumbed to four consecutive losses.

Other factors seemed to affect them at the beginning of our season. Spring's monsoons, foreign terrains, and temperamental Mother Nature cancelled their games or made them resort to turf fields at other universities. However,they led themselves to a decent start.

Yet, a piece of the puzzle still didn't fit. The players were better than their opponents. Their goal was to win. Then what them? It was a matter of confidence in their teammates and willingness to play hard. Lacrosse was truly a mental game, as they could clearly see in practice and games. Some days they were hot, some days they weren't.

There were some keys players responsible for keeping up the optimistism. Seniors Nicky Barrett, Ju Me Chon, and Kara Callaghan led the team with the help of talented juniors Denise Jenkinson, Sara Shapiro, Tracy North, and Michelle Kleiss to collectively form a core group in defense-offense transition. Liz Braman and Christa Frankos also made smashing debuts as first-year goalies. However, the team would not have improved as much as they did without the help of all players. They all tried to motivate each other to reach personal limits.

Opposite Top: Goalie Liz Braman anticipated the placement of the shot (photo by Ju Me Chon).

Opposite Bottom: Tracy North received advice from Sara Shapiro (photo by Ju Me Chon).

Above: Nicky Barret ready to check a Rutgers player (photo by Jon Fulkerson).

Left: Margo Faiman, Stacy Stets, and JuMe Chon paused for a photo after their win over Hofstra (photo by Ju Me Chon).

Roster

LACROSSE

GK
Liz Braman

GK
Christa Frankos

1
Stacy Stets

7
Margo Faiman

10
Jenny Gray

11
Kristin Frieswyk

12
Holly Lerner

14
Denise Jenkinson

15
Amanda Willett

18
Heather Murray

21
Nicole Barrett

22
Michelle Kleiss

23
Kelly Crossman

24
Ju Me Chon

26
Sarah Shapiro

27
Tracy North

29
Donna Drewyer

Head Coach:
Anne Wilkinson

Asst. Coach:
Patricia Kennedy

Roster

Field Hockey

00
Michelle Kleiss

00
Dana Farengo

1
Stacy Stets

7
Lisa Carey

8
Karen McFerson

10
Kristine Sudano

11
Kristen Frieswyk

12
Abigail Stock

13
Rachel Schwolow

14
Denise Jenkinson

15
Jennifer Blodgett

16
Abir Muhaisen

17
Heather Bates

19
Erin Ward

21
Nicole Barrett

22
Diane Lewis

23
Kelly Crossman

24
Ju Me Chon

25
Michelle Corace

27
Tracy North

30
Sara Shapiro

Head Coach:
Anne Wilkinson

Asst. Coaches:
Patricia Kennedy
Jon O'Haire

STICK to it

If the 1992 Fall season for the Lady Eagles was a roller coaster ride, then the players all raced up to get a seat on the amusement ride of their lives. Naturally, these athletes did not hestitate taking over the first seats of the ride to what seemed like a comfortable ride to success. Extensive training for victory had no effect in hindering the team's goal. Their ride to victory was filled with many loopholes and unexpected challenges, but there were also anticipated curves of impeccable performance. They felt a surge of energy from meeting the challenges. Yet, expectations were sometimes difficult to fulfill.

Coach Anne Wilkinson and her coaching team of Patricia Kennedy and Jon O' Haire were aware of the potential that the Lady Eagles possessed. This energy was apparent after their explosive debut against the nation's third-seeded team, the University of Maryland. Despite their 1-0 double overtime loss, AU sustained their position in this scrabble for the ride to victory.

Along the way, challenges were met and challenges were whole-heartedly overcome. The Lady Eagles went on to win several matches but were periodically discouraged through the twists and turns of the voyage and often relinquished their reign to other teams.

It wasn't like the team didn't want to win. On the contrary, they knew what they wanted and reached to obtain it. Teamwork clicked at certain times, but many external factors may have affected the team's overall competitive edge. A few weeks into the season, nearly half the team experienced injuries: former Canadian National Team goalie Michelle Kleiss tried to overcome back problems while talented freshman Stacey Stetz waited patiently until her fingers healed; high-scoring junior Tracy North experienced a facial injury and others received treatment for strained leg muscles.

Nonetheless, these minor setbacks didn't dampen the Lady Eagles' spirits. Under the leadership of the three seniors — Nicki Barrett, Krissy Sudano, and Ju Me Chon — and several experienced junior players, the team gained an important foothold in matches against Drexel and Bucknell.

So how did this rollercoaster ride end? Full of unexpected turns and adrenaline-pumping ascents. When the ride was finally over, the Lady Eagles came off with smiling faces. They survived this time, but they were getting ready for another victorious return to the ride of their lives.

Left: Petite but nimble Heather Bates attempted to dodge her opponent (photo by Tyler Mallory).

Far Bottom: Denise Jenkinson consoled Tracy North as the trainer cleaned her injury (photo by Jon Fulkerson).

Middle: Junior Heather Bates drove the ball out of the defensive end (photo by Ju Me Chon).

Below: The athletes recognized the announcing of their opponents (photo courtesy of Denise Jenkinson).

Men's Basketball

22
Brian Gilgeous

3
Erick Lawrence

11
Darryl Franklin

15
Todd Robinson

20
Michael Blackwell

23
Tim Fudd

32
Bryan Palmer

34
Duane Gilliam

42
Paul Washington

45
Marko Krivokapic

50
Craig Sedmak

Head Coach:
Chris Knoche

Asst. Coaches:
Gordon Austin
Darrell Brooks
Bruce Kelley

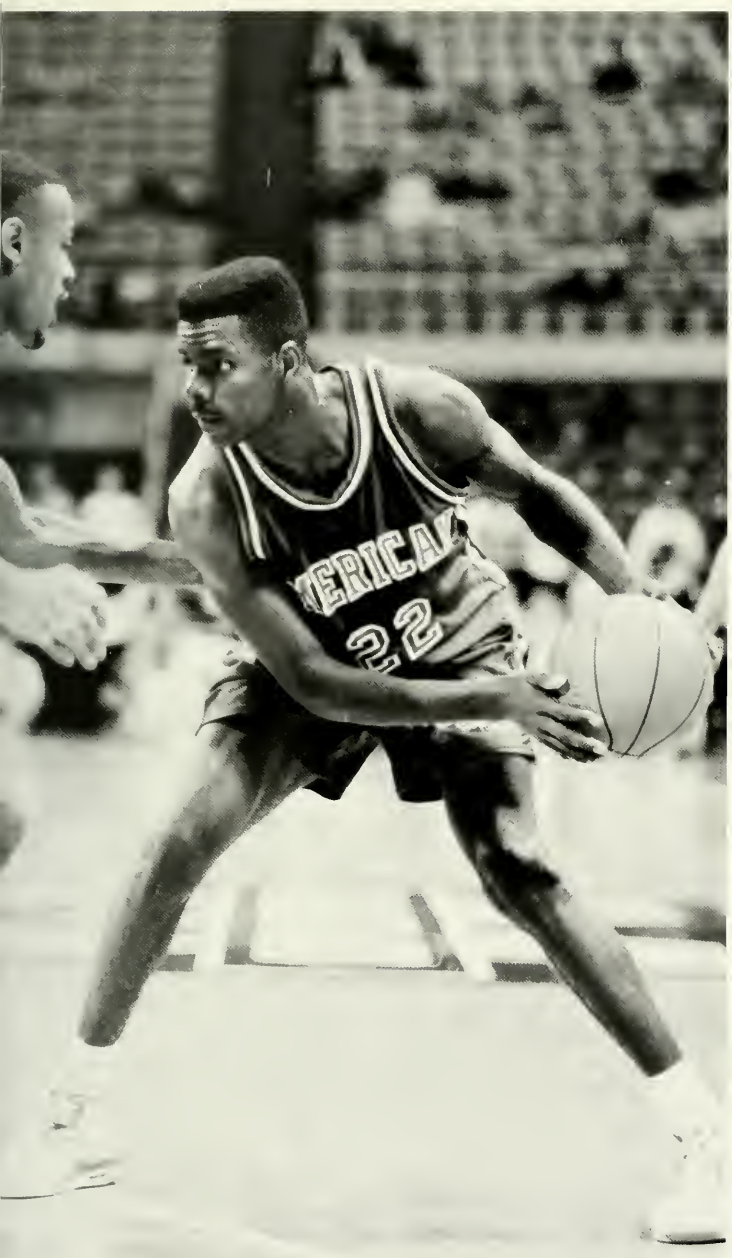
Up for GRABS

The Winter Issue of *Common Sense*, the official newsletter of the American Revolution, noted that the "offensive firepower should not be a problem for the 1992-93 year" for the men's basketball team, led for a third-year by Head Coach Chris Knoche. However, the exceptional leadership team of seniors Brian Gilgeous and Craig Sedmak were not enough to fuel the Eagles to a winning season.

This season was truly the year led by the seniors of the team. Brian Gilgeous and Craig Sedmak both achieved numerous individual honors. Both were named Colonial Athletic Association (CAA) Players of the Week. Gilgeous' excellent skills earned him the honor of 1993 Player of the Year. He was also the Eagles' main scoring threat, achieving a career high of 40 points in a game against Mount Saint Mary's. Sedmak was equally honored when he was noted in the 1993 edition of *Inside Sports* magazine on the Student Athlete Team. Noted as a versatile, strong player, Sedmak was a threat to his opponents. He was dangerous under the basket and three-point range. His performance undoubtedly earned him honors on the Second Team All-CAA team.

The Eagles struggled in the beginning of their season, tallying only two wins of their first eight games. As CAA competition progressed, they got into winning mode. The team finished fourth in the CAA Tournament Championships, losing to conference leader James Madison University by a mere four points.

The Eagles ended their season at the CAA Tournnament called Super Hoops IV. They advanced to the semi-finals until another confrontation with JMU ended the Eagles' reign in a very close game of 61-70. Their overall record for the season was 11-17, with a conference record of 7-9.



Opposite Lower Left: Point guard Darryl Franklin passed his opponents to go in for the shot (photo provided by The Eagle).

Left: CAA Player of the Year Brian Gigeous faked out a Maryland player (photo by Jon Fulkerson).

Below: Slam dunk in front of an AU crowd in Bender (photo by Tyler Mallory).

Time Capsule

AU's basketball team sported converse-like shoes and body revealing uniforms. The knee pads complimented the look (photo courtesy of A.U. Archives).

Roster

Women's Basketball

10
Beth Dorfmeister

12
Amy Dorfmeister

13
Tiffany Turner

15
Kim Connell

23
Kris Willnecker

24
Bernadette Fagan

25
Kirsten Keller

32
Jeri Dorezas

33
Allyson Baker

35
Becky Greenfield

43
Karen Jenkins

44
Gail Wilkins

45
Kristin Hirschler

50
Kris Josefoski

52
Carolyn Hufnagel

Head Coach:
Jeff Thatcher

Asst. Coach:
Kim Colyer

Grad. Asst.:
Temica Curenton

Reaching New HEIGHTS

The Winter 1992-93 season was generous to the women's basketball team. They finished with an overall winning record of 15-13, with the coach and team members obtaining numerous regional achievements. For Head Coach Jeff Thatcher, he garnered a league-high of six CAA awards. He also led the Lady Eagles to the second round of CAAs, a first in five years.

Coach Thatcher was not the only one to be recognized. Two seniors were spolighted. Karen Jenkins was honored on the All-CAA team, her second consecutive title. In addition, she recorded 84 steals in one season, breaking a university record. She was noted as the most versatile player. Also, noted for her leadership on and off the court, senior Kris Josefoski was honored her second time on the All-CAA Academic Team.

These players are only a few of the talented members on the team. Freshman Gail Wilkins made a explosive debut, leading in freshman scoring points (471). Overall, the support of the teammates helped the Lady Eagles to end with a strong finish.

Opposite Left: Number 45 Kristin Hirschler took the ball back into the center of the court (photo by Tyler Mallory).

Left: All Defensive Team Karen Jenkins went for the three pointer (photo courtesy of The Eagle).

Bottom Right: Bernadette Fagan intercepted her opponent's pass (photo by Jon Fulkerson).

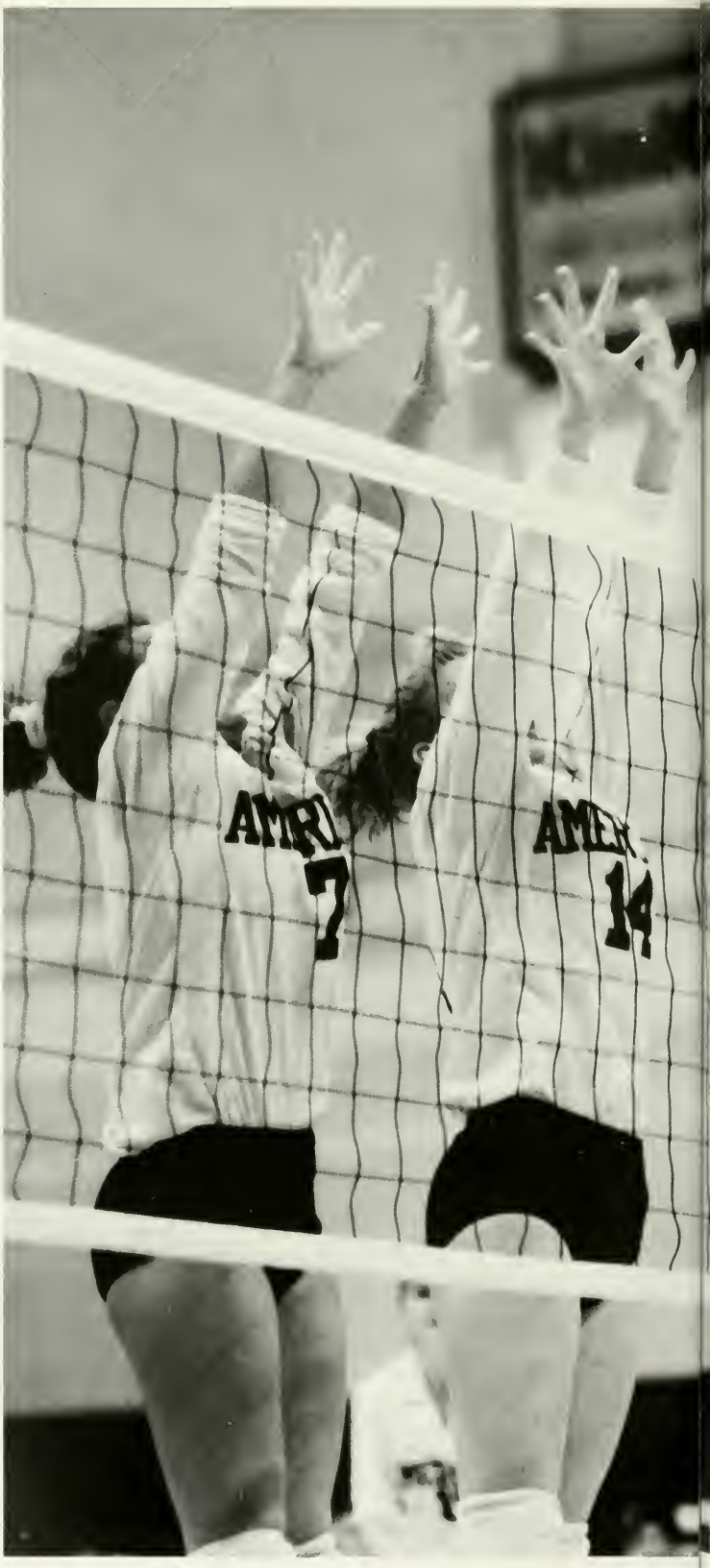
Below: Taking the layup was a piece of cake for Becky Greenfield (photo by Jon Fulkerson).

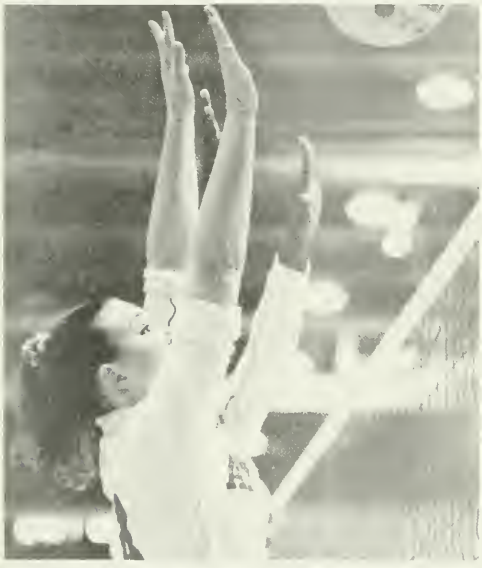
Opposite Bottom Right: Head Coach Goldberg advised his players: "When the ball is about to come to our side, jump very high" (photo by Jon Fulkerson).

Right: Andriana Ysem and Kristi Schott suspended in the air for the block (photo by Jon Fulkerson).

Far Bottom: AU dominated the game against their opponents, slamming one dig after another (photo from The Talon Files)

Below: No dig is a problem for Kristi Schott and her team (photo by Jon Fulkerson).





Aim HIGH

The American University women's volleyball team finished the 1992 season with a 21-15 overall record. This season marked the fourth straight time in Barry Goldberg's four-year coaching stint at American that the Eagles won 21 or more matches. American jumped off to a hot start, winning their first nine matches before dropping to the top ranked University of Pittsburgh. As a team, the Eagles did very well in tournaments, such as the University of Maryland Eastern Shore Classic in October.

Individually, two Eagles' players earned the Colonial Athletic Association (CAA) Player of the Week honors. During the first week of the season, Jennifer Klutznick, a sophomore from Boulder, Colorado, helped the Eagles get off to a great start sweeping the LaSalle Invitational Tournament held in September. Later in the season, junior Natasha Sylvian from Port-au-Prince, Haiti, secured MVP honors at the UMES Classic and was honored for her exceptional play as CAA Player of the Week and then was named to the All-CAA Team.

The team received great help from strong players like junior Yvie Fabella. She was first in the CAA in serves aces. In addition, team member Jennifer Giordano, a junior from Shelburne, New York, ranked fifth in the CAA with a 3.34 dig average.

Head Coach Barry Goldberg also saw great individual efforts from sophomores Aleida Arbona and Melissa Warrimer whose playing skills improved throughout the season. The team was also strengthened by new freshmen and transfer students. The players all made tremendous efforts to improve their level of performance.

Roster

Volleyball

11
Brigitte Anders-Kraus

3
Aleida Arbona

9
Yvie Fabella

4
Jennifer Giordano

15
Sherita Hall

5
Shannon Jaax

13
Jennifer Klutznick

2
Alyson Kreb-Degang

8
Tiffany Libeu

14
Kristi Schott

10
Natasha Sylvian

12
Melissa Warriner

7
Adriana Ysern

Head Coach:
Barry Goldberg

Asst. Coaches:
Kevin Kirk
Theresa Flynn

Double IMPACT

It wasn't everyday you came upon an AU player. They were a unique breed. They didn't boast. "Hello, I am on the rugby team. Do you want to see my dislocated shoulder?"

They weren't exhibitionists on campus. At times, a rugby player would proudly sport his jacket, all spotted with marks of his accomplishments. ("That spot? No big deal. Oh, I only tackled this guy and he busted his cheek when he fell.") Yet, they didn't brag; and they certainly never asked for false praise. They didn't have any other ulterior motives in playing the game. Rugby players participated because they loved the sport. So what set them apart from all of us? We asked one of our local experts, J. Martin Tansey.

"The American University Rugby Football club has enjoyed a strong tradition of over a quarter of a century of competitive play. In the 1992-93 season, AU played matches against tough local rivals such as U.S. Naval Academy, George Washington, Catholic Univeristy, and St. Mary's. The spring season was highlighted by the team's pariticpation in the presitigous Cherry Blossom Tournament, held on the National Mall every April. The AU ruggers faired well in one of the East Coast's toughest contests.

"The men of AU were a rare breed on and off the pitch. Well known for their high spirits and hard play, the rugby team earned its reputation as a bastion of school spirit, giving their all for our consistently large crowds, and afterwards hosting celebrations that will long be remembered.

"Coaching was led by Jack Howe, a veteran of international play, to whom we owed great thanks for his diligence and sacrifice. Assistant Coaches Jeff Goodman and Ian Smith also helped a great deal with the team.

"Although 1993 graduated five seniors, next year looked just as promising."

Opposite Bottom: AU Rugby faced competition against Army at the annual Cherry Blossom Tournament (photo by Ju Me Chon).

Left: This sport required agility and endurance, and a little help from your friends (photo by Ju Me Chon).

Bottom: The ruggers lined up to fight for the ball (photo by Ju Me Chon).

Below: The players gathered to talk strategy as others provided water (photo by Ju Me Chon).

Time Capsule

Body contact wasn't too much of an important issue for the AU football team. These Eagles wore loose fitting pants with minimum body padding. (photo courtesy of A.U. Archives).

Right: Rick Lawlor ready to pin his opponent (photo courtesy of The Eagle).

Below: Sophomore Jake Scott specialized in the 190 lb. event (photo courtesy of Mahlon Chase).

Above: Senior Rob Hjerling won the most Outstanding Wrestler Award at the CAA Championship and went on to the NCAA Tournament (photo courtesy of The Eagle).

DOWN
for the Count

This season, the wrestling team seemed to experience a restructuring of all aspects. First, they greeted new Head Coach Brian Shaffer and his assistant John Morris. Then, the returning players introduced themselves to four new, promising wrestlers. As the season progressed, so did their will to win with a new approach.

The challenges for Coach Shaffer seemed numerous. He would be coaching a team that had come out of a losing season. The team was very young and had not yet built the collective team confidence crucial for a successful record. Frustration and patience were, no doubt, going to be major components.

The team went strong and ended the last segment of their season riding a high wave of victory, winning pivotal meets against William and Mary, Old Dominion, James Madison, and Shippensburg. Coach Shaffer always thought positively and stressed the team's potential. The wrestlers finally recognized their potential and used their collective energy to fuel their individual victories against their opponents.

The wrestling team also faired tremendously well in tournaments, making a permanent imprint in the Colonial Conference as a powerful force. For instance, in the Old Dominion Invitational Tournament in November, they won third place in addition to numerous individual placements. Senior Mahlon Chase earned first place while colleague Jacob Scott received the same honors. Sophomore teammate Jeff Bunker also won first place in the heavyweight division.

The team's success was due not only to the experienced coaching of Shaffer and Morris, but to the encouragement of the wrestlers themselves. Senior captains Mahlon Chase and Rob Hjerling set positive examples for their team members as qualified players of the team. A key element was that the team was more relaxed and wrestled with more confidence. They expected to win and accomplished this feat.

The Eagles held on to this spirit to crush CAA opponent James Madison in front of an enthusiastic crowd on Spirit Night at Bender Arena.

One unique feature of the AU wrestling team was their comradeship on and off the mat. If the team believes in their members, then the individuals have belief in themselves. This team sure gave their 100% in everything.

Above: Mahlon Chase's opponent looked like he was in pain, as he tried to escape Chase's moves (photo courtesy of The Eagle).

Roster

Wrestling

150/158 lbs.
Brian Baskinger

Hwt.
Jeff Bunker

142 lbs.
Mahlon Chase

118/126 lbs.
Frank Dickenson

118 lbs.
Dan Di Niclola

118 lbs.
Justin Di Nicola

158 lbs.
Todd Florence

134 lbs.
John Hernandez

118 lbs.
Mynor Herrera

158/167 lbs.
Rob Hjerling

142 lbs.
Chris Hurlburt

150/158 lbs.
Bill Ives

134 lbs.
George Janes

126/134 lbs.
Brandon Lang

167/177 lbs.
Rick Lawlor

126/134 lbs.
Chris Lombardy

Hwt.
Boris Populoh

190 lbs.
Jake Scott

177 lbs.
Jon Speck

118/126 lbs.
Chris Vacek

Head Coach:
Brian Shaffer

Asst. Coach:
John Morris

Still on TOP

What are Cheerleaders?

What are cheerleaders? They are certainly more
Than a quick chant and smile, and a yell from the floor.

They're the final result of long hours of sweat,
And just a few tears of frustation; and yet,

They're special; they know that in front of that crowd,
So much is expected to make them all proud.

Though sometimes the pressure seems too much to take,
They come back with style and a love you can't fake.

They're pom-pons and Reeboks, always clean, shiny white,
They're warmth and a shoulder, when things don't go right.

They're true friends to many, and favorites of all
They're tumbling and dancing, and learning to fall.

They're the memories held fast by those who've grown old,
People to worship by little ones; told,

You practice and someday you can cheer too!
And wear your school colors, you'll know what to do.

'Cause they are your heroes, they're some of the best.
They've countered the odds and passed all the tests.

So what are cheerleaders? They're certainly more
Than a quick chant and smile and a yell from the floor.

Left: Half-time entertainment provided by the cheerleading squad (photo by Ju Me Chon).

Below: The crowds at Bender Arena always looked forward to their favorite mascot Clawed (photo by Ju Me Chon).

A CLOSER look .....

RUGBY:

"Rugby was the most challenging sport I've ever played. It combined the physical contact of football with the speed, endurance, and anticipation of soccer."
- J Martin Tansey

MEN'S SOCCER:

"The first year with a new coach required an adaptation process. So, the losing season record was pretty much because there were new coaches and a different style of coaching. It was a fun season, though. We won two tournaments, the AU Classic and the Patriots Invitational at George Mason."
- Diego Rebagliati

WOMEN'S SOCCER:

"We've had our share of coaches -- three in our three years as a team -- although (Head Coach) Collene Corwell was an easy adjustment. Also, there were other minor setbacks. We had a small budget which restricted travel and recruiting."
- Christa Mc Intyre

FIELD HOCKEY:

"We were emotional in each game. We had confidence in our skills and working as a unit. But we just lost it mentally. Nonetheless, overcoming additional factors, we proved to be successful."
- Head Coach Anne Wilkinson

WRESTLING:

"The highlight of my season was when I placed third as an East Regional national qualifier. I was so ecstatic to pin my opponent that I jumped up and through my hands in the air!"
- Mahlon Chase

TENNIS:

"My memorable moment was the fighting attitude I had each time I walked on the court, performing with an injury. It was a mental battle in which I feel I was victorious. "
- Dana Stiller

SWIMMING:

"One of the strengths of the men's team came about at the end of the season; it was unity. As one can see, the majority of the team went hairless."
- Roberto Coquis

VOLLEYBALL:

"Our coach, Barry Goldberg, has brought the team a long way in just the three years I have been here. We were able to go to the conference finals against William and Mary. Even though we did not win, it was still a great accomplishment."
- Jennifer Giordano

1893 – 1993

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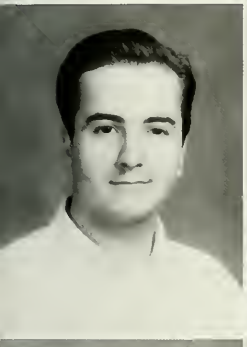
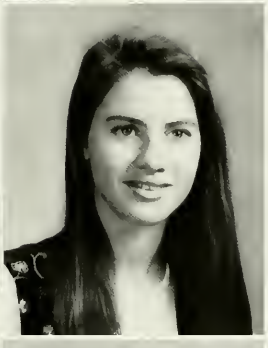

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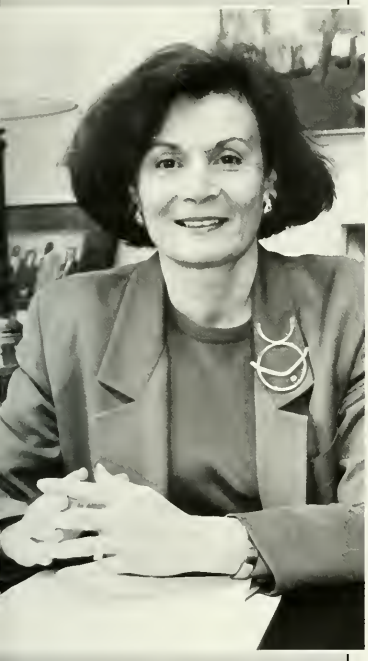


College of Arts and Sciences
Dean Betty Bennett

I'm tempted to say that my interview with Dean Betty Bennett was one of my favorites. Prior to the interview. I sat in her office while she conversed with her agent in Italy who is planning on translating and publishing a speech she gave. This alone was fascinating, and the interview was as well.

Betty Bennett's mind was first opened to the idea of imagination during her childhood growing up at Coney Island. She stuck with New York City, obtaining her bachelor's degree from Brooklyn College and her Master's at N.Y.U.. As a matter of fact, she remained in New York City until only eight years ago when she came to join us here in Washington. Her crowing achievement, it seems, is her reknown as the world's finest authority on Mary Shelley, which she proves with her three-volume definitive edition of the letters of the romantic author. "Mary Shelley has given me a marvelous education. She knew so much and in figuring out what she knew...she taught me an awful lot."

When Dean Bennett isn't deaning she still engages in academia, "It's more a form of detective work. So some of the things I like to do are to go to research libraries and do that kind of work. I also wake up very early in order to write every day."

Regarding academia, I was still curious as to why Dean Bennett left her life-long home of New York to come to The American University. "I decided to look around, and then I wanted to find a University that would in itself be an exciting place and that would be interested in bringing someone in who had a leaning towards doing things....more activist than play.....It seemed to me that of the places I was interviewing, this was the best fit."

I asked Dean Bennett what her favorite part of American University was? She was quick to respond, "The energy of the place. The energy and commitment on the part of the faculty and the students. I think its unusual of AU in that way....I've been to many different universities... and we work very hard to come together and understand how our programs merge and mesh and relate to each other. And in turn we want to do that with the entire campus. Students at AU are very smart, and they are interested in using their smarts in more extended ways."

"People at AU want to give to others....in a sense to serve others, to be a facilitator so that dreams can be realized."

Dean Bennett had a very animated personality, which made her a great person to talk to. When she spoke about the ideas behind service and commitment she simply became alive and incredibly....committed.

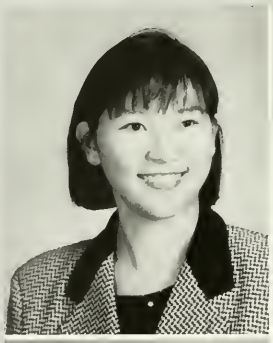
What is Dean Bennett's future image? Where will she be down the road? "I see myself as continuing to write, where ever I am. Being active as in some form a facilitator of other's interests. I may see myself as spending even more time writing. But that is the great unknown, and I have no particular need to sort it out. No need to push and rush anything." - by Tariq Rizk

"People at AU want to give to others....in a sense to serve others, to be a facilitator so that dreams can be realized."

Angela W Chiu

Kelly Choe
BA INTERNATIONAL STUDIES

Ju Me Chon
BA INTERNATIONAL STUDIES



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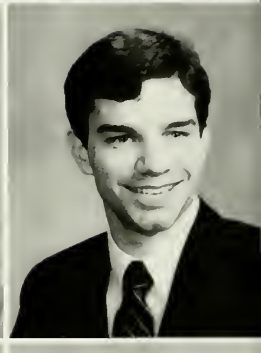

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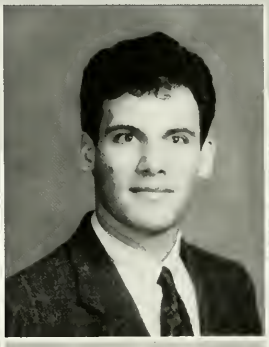

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Daisy O Delgado
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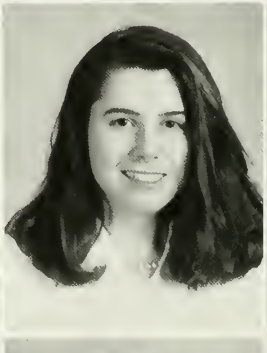

Jennifer A Delligatti
BA JUSTICE

Nermine R Demopoulos
BSBA INTERNATIONAL BUSINESS

Sarah E Deporter
BSBA ACCOUNTING

Beth A Derketsch
BA CLEG

Gina M Derose
BA COMMUNICATION

Aissatou C Diallo
BSBA FINANCE

Tracey E Diamond
BA COMMUNICATION

Charles W Dills
BA COMMUNICATION

Michele E Don
BA INTERNATIONAL STUDIES

Kerry M Donohue
BA INTERNATIONAL STUDIES

Amy Dorcy
BA INTERNATIONAL STUDIES

Tanya Drewniak
BA COMMUNICATION

Kelly K Druten
BA POLITICAL SCIENCE

Alexandra J Dunbar Y Fernand
BA LANGUAGE & AREA STUDIES

Carolyn Dunn
BA INTERNATIONAL STUDIES

Roma Duplak
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Scarlett A Ehrhart
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Sharon E Ezrin
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Davina Friedmann
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Lieselotte Frischmann
BA COMMUNICATION

Erin M Fuller
BA POLITICAL SCIENCE

Benjamin T Furmaniak
BSBA INTERNATIONAL BUSINESS

School of Communicaton
Dean Sanford Ungar

I began my interview with the dean of the newly independent School of Communication on one occasion only to find myself a victim of a scheduling backup; I made an appointment for the next day. I finally sat in the office of Sanford J. Ungar and asked him my most familiar question: Who is Sanford J. Ungar? What's the background? Now at this point I usually get much along the lines of where a dean was born, where a dean went to school, etcetera. "I can give you a copy of my bio or whatever, but...I'm a journalist. That's the main thing to know about me."

"I worked on my college newspaper and that's really when I think I became a journalist. I had a string of very interesting and good assignments overseas before I settled into Washington in 1969. I worked for UPI in Paris, Newsweek. I worked for a chain of South African Newspapers...and then I came here in 1969 and went to work for the Washington Post." Sanford Ungar's life in Washington was interrupted only by a brief stay in Chicago. Here, he edited the Atlantic Monthly and Foreign Affairs Journal, he directed NPR's All Things Considered and then arrived at American University in 1986.

Although his life began modestly in a small Pennsylvania town, he attended Harvard University and obtained his Masters at the London School of Economics.

I asked Dean Ungar how he felt about the Centennial Celebration American University threw for itself this year. "Oh I think it's wonderful to celebrate a centennial. I mean this is America, we always celebrate everything every ten years or five years...how can you let a hundred year anniversary pass... without noting it?"

Although Dean Ungar was very pleased by the Centennial, he felt differently about American University as a whole. I asked him what changes he would make if he were in charge. "Well, I have a very strong view about that. I would make it a much more specialized university. I think that no university should any longer try to be all things to all people. I think we're in an era of scarcity and specialization, and I think this University has to stress its strengths and targets of oppotunity. It should be much more focused on public service, communication, international affairs...the things that people come to Washington for."

Dean Ungar's strong feeling about academia here at AU made me wonder why he entered the teaching field from his highly successful journalistic career. "I've worked in every area of journalism. And when this opportunity became available to sort of pull all this together, I was very excited about it. I think that this school is something more than just a professional school, I think it is more than just a place to train students. I think its a center where people come and talk about some of the bog issues in journalism

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"I'm proud of getting this school greater dignity within the University."

Rhayne D Gadson
BS COMPUTER INFORMATION SYSTEMS

Madelyn L Gadue
BSBA MARKETING

Juliana S Gaetano
BA COMMUNICATION

Michael Gannon
BA COMMUNICATION

Anne R Garr
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Joanna L Garthwaite
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Naomi R Gelfand
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Melissa C Giffing
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Ronald A Given
BA INTERNATIONAL STUDIES

Gordon S Glener
BA JUSTICE

Craig E Goldberg
BSBA BUSINESS MANAGEMENT INFORMATION SYSTEMS

David S Goldberg
BA POLITICAL SCIENCE

VanEssa L Goldschneider
BA LAW AND SOCIETY

Jill E Golub
BA ANTHROPOLOGY

Michelle J Gomez
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Warren T Goz
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Sean M Grady
BA PERFORMING ARTS: THEATRE

Shawn J Grady
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James Graham
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Michelle L Greanias
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Jennifer Grimm
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Danielle Hager
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Charles Hambly III
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Bridgid S Hamidi
BSBA INTERNATIONAL BUSINESS

Peter C Hansen
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Heather Harris
BA COMMUNICATION

Sharron Harris
BS CHEMISTRY

Erika L Hart
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Sheryl J Hecht
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Tanya Hekimian
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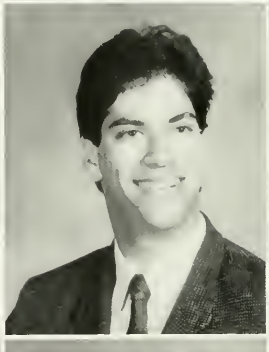
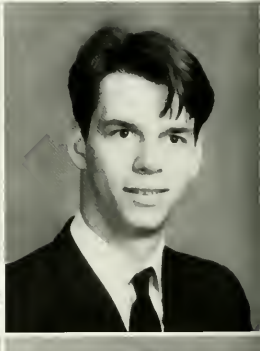
BA LITERATURE

Joel L Kortick
BA JEWISH STUDIES

Alison P Kosik
BA COMMUNICATION

Sarah Kristensen
BA LITERATURE

School of International Service
Dean Louis Goodman

> *"Nationwide there is a discussion that says that faculty spend too much time on research, not enough time on teaching. AU, I think, is way ahead of other places on this."*

This interview was one with a special focus for me. I have mentioned throughout this series that the thrust behind conducting these interviews was to show students a little bit about their dean. Well, this was my dean.

I first met Dean Louis Goodman when I first arrived here as something other than a visitor. He was there to introduce me and a few other students to the campus and its workings on the first day of a program known then as the Freshman International Experience. The program, and Dean Goodman's intro was designed to show us a little bit more than we had seen on freshman day, and to give us a chance to see if we liked what we were getting ourselves into.

Louis Goodman hails from Danbury, Connecticut. He began his lifelong fixation with Latin America at Dartmouth College, where he found he excelled in Spanish. After pursuing a focus combining the social science aspect of development and urban flight with his Latin American concentration, Dean Goodman began teaching at Yale. He taught classes on international business in the third world. He worked also at the Woodrow Wilson Center in D.C. He came to American University as a Dean in 1986. However, he was a dean and a professor. He insists that this dual role is very important to him.

"I work on how institutions that operate in the United States have an impact on prospects for development in the third world, especially Latin America. I still keep up with business issues, but I mostly focus on the military, the military diplomacy. And like all of the rest of the Deans, I came to becoming a dean as a result of being involved in higher education. To be involved in higher education, I started out as a knowledge-creator, as a researcher.... While I've been dean I've continued to have a very active research career."

Dr. Goodman's accent on the research and knowledge dissemination angle of Deaning impressed me. I asked him when he knew he was going to be a teacher.

"For me it didn't happen until maybe I was twenty-four, twenty-five, as I was finishing my PhD. I decided to become a Latin American Expert, and I thought that I would want to probably work for development agencies. But then, as I became a researcher in graduate school and was good at it, and was good at teaching also, I thought that I could have the impact on policy also be creating new ideas about development. I decided to pursue knowledge creation. "

Knowledge creation?

"For me, for most of the people on this faculty, we're in this business to create and disseminate knowledge. That's why research is a critical part of what we do here, why research and teaching have to go hand in hand."

Dean Goodman seemed to be a

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Maria F La Rosa
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Kevin A Lane
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Kendra A Langlie
BA INTERNATIONAL STUDIES

Larisa Larsen
BA PSYCHOLOGY

Cesar C Lastra
BSBA INTERNATIONAL BUSINESS

Sabine D Lawler
BA INTERNATIONAL STUDIES

Richard J Lawlor
BSBA ACCOUNTING

Julia Lazarev
BA INTERNATIONAL STUDIES

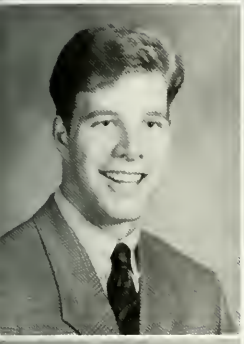
Annie Leconte
BGS GENERAL STUDIES

Paul E Lee
BA PSYCHOLOGY

Dara Lesnik
BA COMMUNICATION

Debra F Levin
BA COMMUNICATION

Alissa R Levine
BA PSYCHOLOGY



Lee E Levy
BA INTERNATIONAL STUDIES

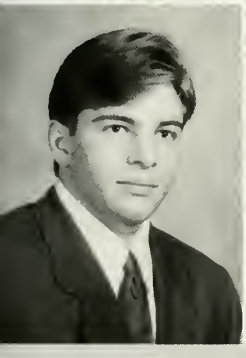
Yutong Li
BA ECONOMICS

Nancy Licato
BSBA HUMAN RESOURCE MANAGEMENT

Michael W Light
BA POLITICAL SCIENCE

Amy L Liner
BA INTERNATIONAL STUDIES

Tara Little
BA INTERNATIONAL STUDIES



Christopher M Lombardy
BSBA FINANCE

Cynthia D Long
BA COMMUNICATION

Angela Lovelace
BSBA ACCOUNTING

Bromley Lowe

Lucy Lucas
BGS GENERAL STUDIES

Andrea B Ludwig
BA INTERNATIONAL STUDIES

Marie M Luna
BSBA ACCOUNTING

Brent Lunsford
BA POLITICAL SCIENCE

Meredith Lusthaus
BA POLITICAL SCIENCE

Jonathan M Lyons
BA INTERNATIONAL STUDIES

Wendy N MacHer
BA ELEMENTARY EDUCATION

Teresa A Mahan
BA PERFORMING ARTS: THEATRE

Henrique C Malinverni
BA COMMUNICATION

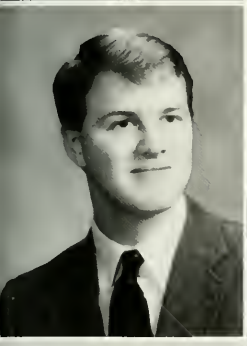
Meta Marinaccio
BA DESIGN

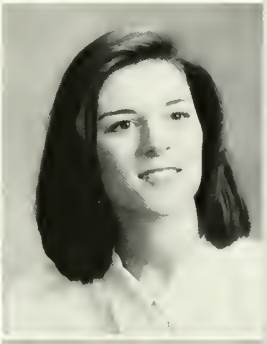
Kenneth R Marvin
BA POLITICAL SCIENCE

Virginia W Mason
BSBA BUSINESS MANAGEMENT INFO SYST

Ana Maria Matesanz

Olga Matsoukas
BA INTERNATIONAL STUDIES





Kenneth Mayer
BA GERMAN/W EUROPE AREA STUDIES

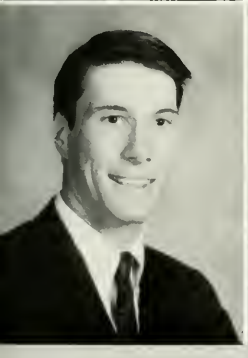
Lisa C McGarry
BA COMMUNICATION

Susan E McCarthy
BA INTERNATIONAL STUDIES

Amy McClain
BA POLITICAL SCIENCE

Stacie C McCoy
BS BIOLOGY

Mary McCullough
BA INTERNATIONAL STUDIES



Gregory M McDonald
BSBA MARKETING

Colin R McKibbin
BSBA FINANCE

Persephone M Meacham
BA COMMUNICATION

Andrew S Meranus
BA LAW AND SOCIETY

Chandanie Merhai
BSBA INTERNATIONAL BUSINESS

Michael S Meritz
BSBA REAL ESTATE & URBAN DEVELOPMENT

Erica D Merkow
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Erin Meyer
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Hope B Meyer
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Dawn M Miller
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Kelly M Miller
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Melinda A Millington
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Deborah J Nolind
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Juan J Nolla
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Jennifer L O'Neill
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Jose A Olavarria
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Basma M Omair
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Kelly D O'meara
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Karri L Palmetier
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John R Partise
BA JUSTICE

School of Public Affairs
Dean Cornelius Kerwin

> *"We always strive to blend what is cutting edge in political science and public administration with some opportunity for our students to test these abstract ideas in real-world settings."*

Dean Kerwin was born in Waterbury, Ct. When he left home, he had planted in him a seed of political thought. His father was a politically active blue-collar man. He ran for state senate in 1960, and other than that he was very active behind the scenes, writing and supporting candidates and politicians. Dean Kerwin came from Waterbury and arrived here. He graduated from the American University, class of '71. "I grew up in a household that was politically active and politically aware, and when I decided to choose a major in college it was an abvious choice for me. I have pursued it ever since,"

Graduating from American, he went to the University of Rhode Island for his Master's Degree and Johns hopkins University for Doctoral training. "My first job out of Hopkins, the first interview I had out of Hopkins was back here at AU, and I have been on the faculty since 1975, and I have been Dean since 1978."

I mentioned to Dean Kerwin that I, too, was interested in education, on the college level. He told me the way he found out that teaching was his calling, and the true vocation behind his interest in politics. "I was a junior in college here at AU and they had experiemented with what was at that point a radical proposal to allow undergraduates to serve as teaching assistants to faculty. I was selected to be one of the seven teaching assistants who would work on the basics of the American Politics Course. It was the most intimidating experience of my life, but it was something that I immediately enjoyed and immediately knew that teaching was something I felt I had not only talent for, but somethng that was enormously rewarding. I was a junior teaching freshmen, and I don't think I've been out of the classroom a single semester since."

American University means politics to many people, especially students in the School of Public Affairs. I sensed that Dean Kerwin was the man behind the Schools hands-on approach to learning politics. He was very proud of the steps the school had taken to get that sort of concept in place here. "We always strive to blend what is cutting edge in political science and public administration with some opportunity for our students to test these abstract ideas in real-world settings. The city is the classroom for us, and it would be a tragedy not to take advantage of that classroom to the maximum extent possible. Now we do that by bringing city to the campus, and by bringing that campus to the city."

How does he feel about the competitive angle which seems sometimes to pervade schools and school choices? Candidates can be caught up in names and not necessarily quality. What does AU's SPA have to offer that makes it the choice above most?

"It is important to know where your school sits among the other

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BA INTERNATIONAL STUDIES

Paige Patman
BA COMMUNICATION

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Cecile A Pratt
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Stacey Princi
BA LITERATURE

Christopher H Prokop
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Mark A Pruckner
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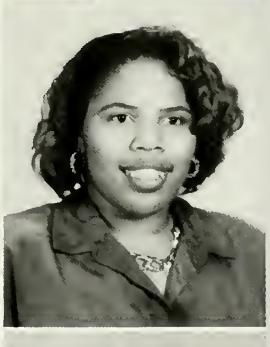

Edward Puccerella
BA POLITICAL SCIENCE

Traci L Putman
BA COMMUNICATION

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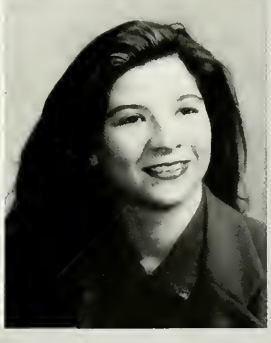

Holly E Quirk
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Derrick Raymond
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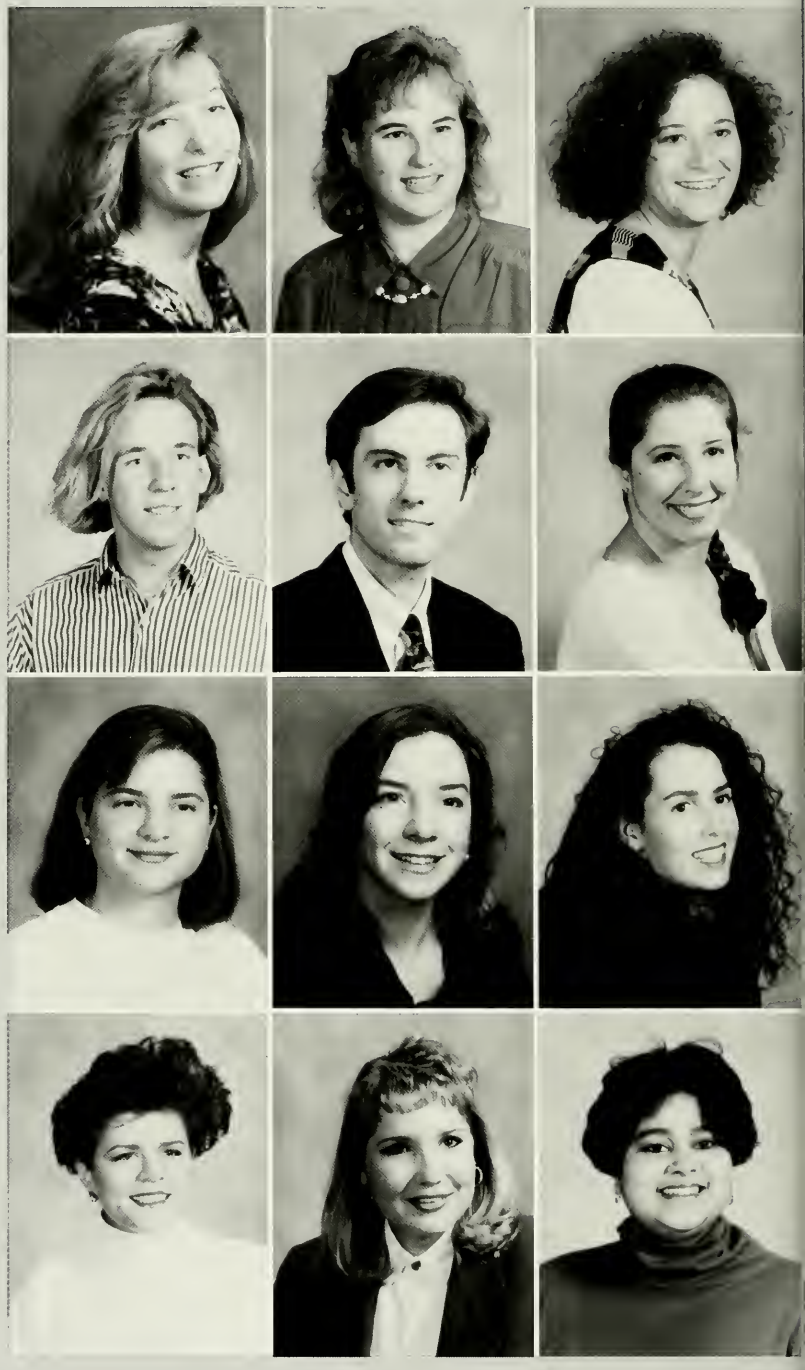

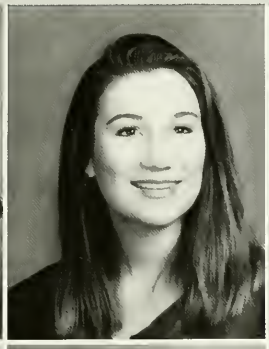

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BA ANTHROPOLOGY

Corinne A Shevchik
BA INTERNATIONAL STUDIES

Jason M Shields
BA INTERNATIONAL STUDIES

Tracy L Shimkus
BA CLEG

Brigit R Shumate
BA INTERNATIONAL STUDIES

Patricia Siahaan
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Lillyanne Silbert
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Judith Silver
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Theresa D Silver
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Suzanne E Smith
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Monica Sosa
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Patricia L Spayd
BA DESIGN

Joel E Sperling
BA JUSTICE

Donna A Spicer
BA COMMUNICATION

Brian S Spigel
BA PSYCHOLOGY

Eve M Stamato
BA PSYCHOLOGY

Kathrine L Stapleton
BA FOREIGN LANGUAGE & COMMUNICATION MEDIA

Shawn D Steffy
BA CLEG

Kimberly A Stein
BA CLEG

Dana Stiller
BA COMMUNICATION

Kogod College of Business Administration

Dean Francis Tuggle

> *"When I talk with students and alums, they tell me that one of the secret strengths of AU is the ability to interact with people who come from everywhere. To know what it's like to grow up in Hungary, or to work in Thailand, or to run a farm in Idaho, or a pilot a shrimp boat in Texas is an experience that I don't think is possible elsewhere."*

Dean Tuggle spent his childhood bouncing around the country as a "Navy Brat," and first tasting things international during a three-year stay in Havana, Cuba, Francis Tuggle went to the Massachusetts Institute of Technology, taking a triple major. He continued his education working under a professor who "also dabbled in several fields at the same time" at Carnegie Technical Institute, now Carnegie Mellon University. He pursued academic life further at University of Kansas after working in the private sector and finding he "missed students." With ten years at the University of Kansas came a realization: the Midwest bored him. "The students were incredibly provincial. To them, the foreign news was what was happening in Dallas, Chicago or Denver. New York, San Francisco, that was unthinkably far away. Athens, Tokyo, those were names of another planet. So I left."

After toying with Administrative duties at Rice University in Texas, Dean Tuggle came to AU. "I wanted Washington because of the international connections."

Okay, enough with the background. I had come here to ask a big question. This is that question: What is Deaning?

"I can be flippant and say I go to endless meetings, write endless memos, and I receive administrivia over the transome, but a Dean is responsible for overseeing a somewhat artificial division of intellectual labor in the University. The Dean is responsible for oversight of the curricula, of the faculty that delivers the curricula, of the staff that assists the faculty in delivering the curricula, and all the ensilary that goes with it: buildings, supplies, computer equipment, that the right books and journals are in the library, that students are recruited, that students receive good counsel, that students are placed."

Oh.

"The Dean doesn't do any of this by [himself]. There are committees, there are councils...."

Much better.

This is the year of American University's 100th Anniversary. Deans are in a unique position which allows them to look on in a certain perspective at the progress we've made. So how do they feel about the Centennial Celebration? Have we fulfilled the vision of our founder, John Fletcher Hurst? Have we become his "beacon on a great cliff?"

"I think to a good degree we are realizing that vision. I'm just looking out my window and I'm watching classes change, and I'm seeing students from the fifty states and140 different countries. When I talk with students and alums, they tell me that one of the secret strengths of AU is the ability to interact with people who come from everywhere. To know what it's like to grow up in Hungary, or to work in Thailand, or to run a farm in Idaho, or a pilot a shrimp boat in Texas is an experience that I don't think is possible

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Taeko Takahashi
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D Tiffany Tamplin
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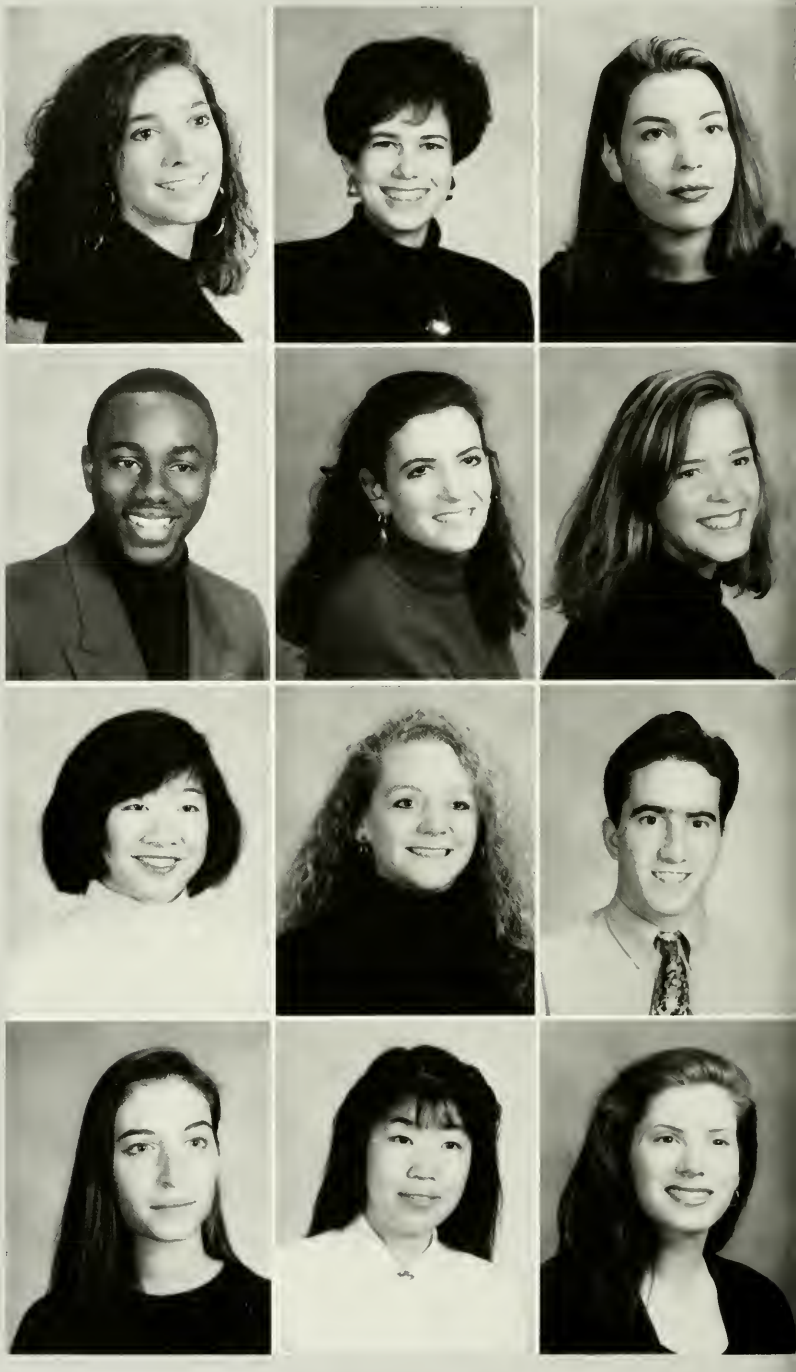

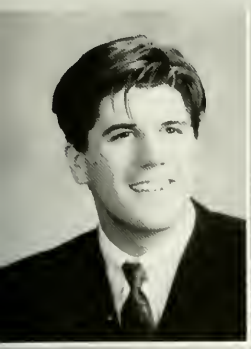

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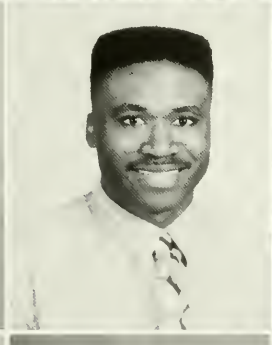

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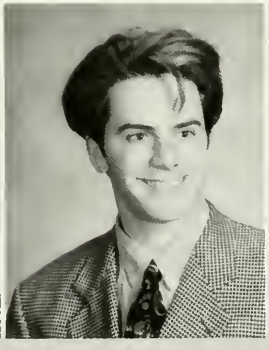

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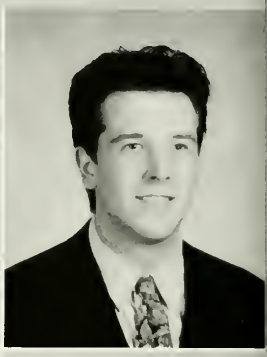

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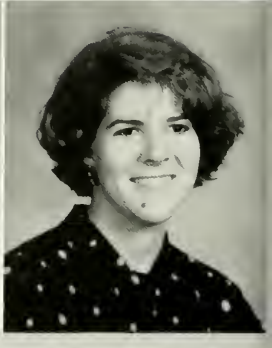

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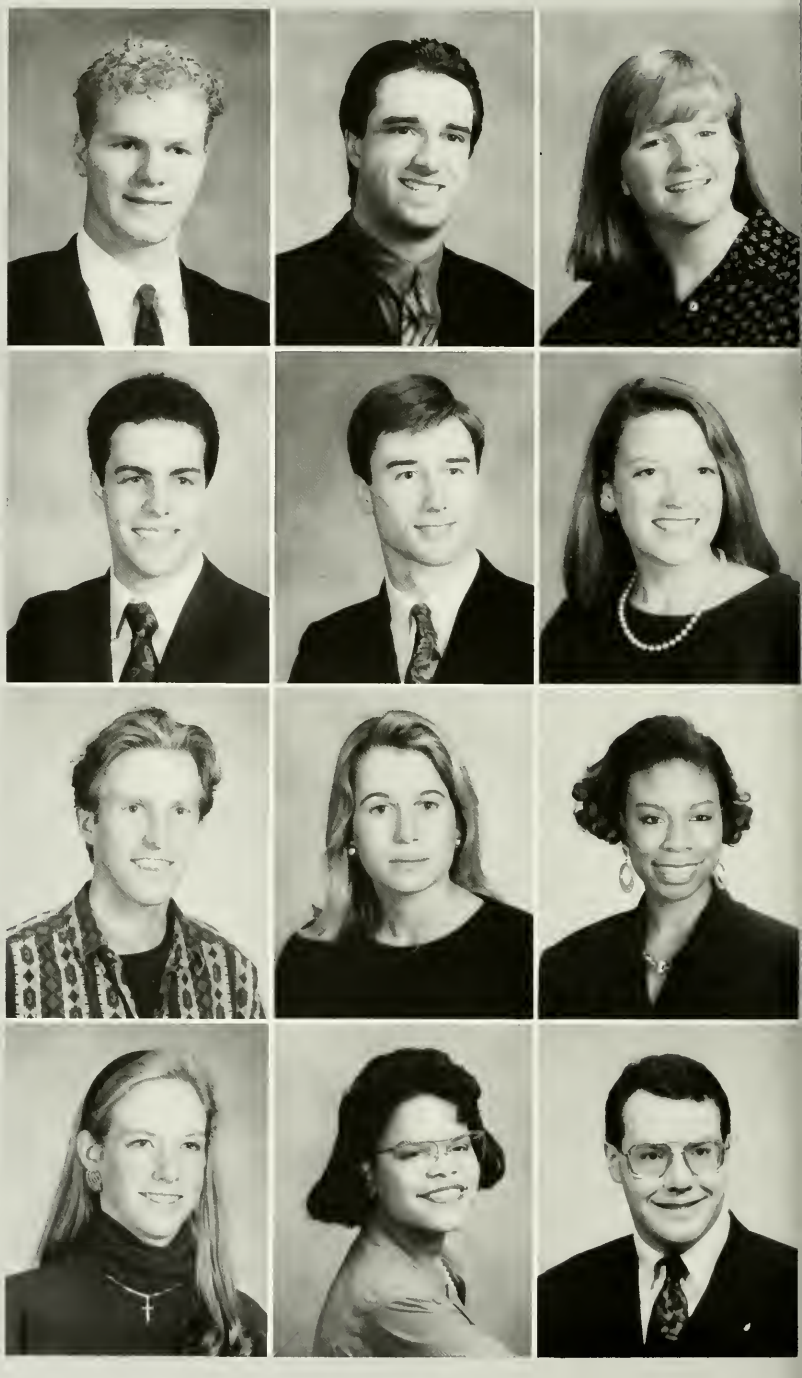

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Division of Student Life
Vice Provost Maurice J. Oconnell

One of the people who is most responsible for the daily life of American University students is Maurice J. O'Connell. Maury O'Connell's official title is Vice Provost for Student Life. This title, which is deceptive, is a catch-all for the job of maintaining the quality of student life, residential welfare, the university as a whole.

I spoke to Maury on the eve of the University's Gala Centennial celebration and Homecoming festivities. Obviously excitement was high as the President of the United States, Bill Clinton, agreed to speak at the convocation.

However, I first wanted to get a grasp of what Maury O'Connell was. I mean, the title, as I've mentioned, is somewhat deceptive.

"I guess I almost think of myself as an educational broker, trying to broker educational academic programs, trying to broker educational services with the people according to their own objectives and needs."

What is it that lead Maurice J. O'Connell to American to become an Educational Broker? O'Connell started out at a community college, then moved on to a state-related school, Temple University of Philidelphia. "It was really at Temple that I got into the traditional undergraduate recruitment scheme. I came to AU in '83 as Director of Admissions. So I've worked at an open-admissions institution, I've worked at a very large, urban, state-related institution and ultimately at AU in a private, selective University in terms of the undergraduate program. But that's what I enjoy the most, getting students together with the educational programs according to what their interests are and their educational goals are."

"Most people in this line of work talk about themselves as educators and they're looking for educational moments. I don't. I see myself in this broker role. When you look across the Division [of Student Life] we have psychologists, doctors, lawyers, ministers, specialists in areas such as multicultural affairs and international student services, and I don't consider myself an expert in any one of those. But what I do conceive to have a facility for is putting those kinds of people together in ways that meet the needs of students. I call that educational brokering. I don't see it as an educator, per se. But I take teachers and students and try to get them together. "

I asked him if the business of educational brokering was what was going on in the sea of paperwork on his desk.

He explained his job even further, and I realized the true meaning of "catch-all position."

"I am the University's chief student affairs officer. So my chief job, my main responsibility is that when students are not engaged in classes, that they are still engaged in meaningful ways with the educational community. That takes a lot

Continued on p. 221

"AU is a nationally reknowned university with an international, global reach, utilizing the resources of Washington D.C. And that covers a lot of ground for me."

Dean Unger (Continued from p. 187)
and communication. [The American Forum programs were created] so that we could raise the profile of the school and make it a place where people expect some of these issues to be talked about. That's been one of the things I've enjoyed the most about it...we do four or five times a semester the types of programs most school are happy to have once a year."

Well, how about a legacy for Dean/journalist Sanford Ungar. For what would he like to be remembered? "I sometimes say it's getting the ladies room put in the third floor of Mary Graydon Center. Actualy, I think what I'd like to be remembered for is...the period of substantial growth in the faculty, student body, graduate programs. We've reconfigured the ways you can study communication. I'm proud of getting this school greater dignity within the University. We are taking our place as a new significant part of the University." The School of Communication was liberated from the College of Arts and Sciences on May 1, 1993.

Dean Goodman
(Continued from p. 195)
great proponent of research. Did he feel as if the research end of knowledge creation was being underplayed?

"Nationwide there is a discussion that says that faculty spend too much time on research, not enough time on teaching. AU, I think, is way ahead of other places on this. We've had a primary focus on teaching throughout the modern history of this University. The challenge for AU is to get our research up to national levels. I think that all of the parts of this University would like to see themselves more highly rated in terms of research and for the research productivity and quality that its faculty does. We've made great improvements, but we'd all like to do better."

For what would he like to be remembered for in his role as Dean?

"I would like to see the School of International Service be very strong and very proud of itself, standing for excellence at all three levels of education: undergraduate, graduate and doctorate, with a very clear sense of itself and very clear links to the University that are dynamic and going in both directions. I think we've made tremendous progress on that in the past seven years. And I think that reinforcing the quality and strengthening those links are the next steps in the process."

Dean Kerwin
(Continued from p. 203)
schools around the country, but in many ways this is a unique institution. American University is a place that survives and thrives on the strenth of the student body and its faculty. Those are the the two key elements that keep us going as an institution."

In addition to Deaning, Kerwin is involved in many external academic projects. He maintains that his first profession was teaching and that is something he never leaves behind. He has tought everything from undergraduate courses to PhD seminars. He is in the final stages of a book on government rulemaking. He is invoved in a number of professional association and activities which deal with public affairs. He heads a commission which accredits other schools of public affairs, he chairs the section on public law and administration in the American Society for Public Administration. "I try to the maximum extent possible to remain intellectually engaged with several associations so that I can effectively represent the interests of the school to the larger national community."

At one point, I asked him what the best part of being a Dean was. He evaded at first, and I returned to it and he finally confronted it. "That's a very tough question. The best single thing I do, I think, the one I get the biggest kick out of, is presiding over graduation ceremonies, because then the results of what we've done here for four years...walk across the stage and leave us, and that's a very special feeling."

Dean Kerwin is the only subject of any of my interviews who has been intimately involved with American University since his academic life began. I wondered how our attitude and student body had changed over twenty-five years he had known us.

"Students in 1993 would not recognize the campus that I left in 1971. This was a hotbed of political activity. Demonstrations out here on Ward Circle, confrontations between D.C. police and AU student body, right outside this window. And I was in the middle of it as a kid myself, and it's kind of a remarkable transition, from that side of Ward Circle to this one. AU has always had a quality of bringing diverse, curious people to campus. How has it changed? I sense a much more uniform seriousness of purpose about academics among students. The student body that I was part of was often distracted by a tremendous amount of political activity. It was the height of the Vietnam War. At that point politics competed with academics. I think now in this era politics and academics are more complementary. We use politics to learn, to supplement the academic enterprise better than we did back then."

Dean Tuggle

(Continued from p. 211)

elsewhere. And I think it is a good realization of what he had in mind a hundred years ago. We're a microcosm of this country; we're a melting pot of the intellectual elite."

One of this University's biggest selling point is this location. Washington, D.C., as Dean Tuggle sees it, is a city in transition. "I believe it will increasingly become a business center, as well as a political center and an international center, and that is part of the reason I'm here, I'm betting on the long term that the 30 year old characterization of New York as the financial center and Boston as the cultural center and D.C. as the political center is shifting and my guess is that D.C will become the center of all three, in time."

Dean Tuggle was a man who chose each word carefully, lovingly speaking each gently. He is the father of two children, one a sophomore at Carnegie Mellon University, another is a senior in high school. He paints, draws, writes poetry and exercises. His biggest regret is not getting enough time with students.

And so I asked him what experience sums up American University, for him. What makes AU for Dean Tuggle?

"I spend a fair amount of time out of the office, partly for recruiting students, partly for alumni contact, partly for fundraising. I do find myself surprised when I am out of the office running into highly-placed people literally around the world who have an AU link, who feel so good about the place, and they keep cropping up in unexpected places. I found them in Brussels, Milan, Los Angeles, Chicago, Miami, Houston, New York, and that's a real pleasure, and that's one reason I enjoy doing it.

Maurice O'Connell

(Continued from p. 219)

of different things. It takes an ability to facilitate faculty/student, teaching/learning exchange outside the classroom. It takes students and tries to give them a role in the decisionmaking of their community. It tries to encourage dialogue between the different constituencies of our community. That's faculty, staff, students, administrators, alumni. But even within each of those, the subcultures are just numerous. Not all students are alike. Plus half this institution is graduate, or part-time. This job, this desk is trained to meet the needs of all those different groups, and to give them a piece of the action, to give them a piece of the community. They have as much say in the direction this University is going and as much of the values of this community at stake as any group. That takes a lot of work."

While waiting for Maury O'Connell, I asked out of curiousity what the Staff Assistant and the Intern though went on in the office. The answer gave me insight into yet another dimension of the catch-all position, Vice Provost for Student Life. They told me that they saw the office often acting as a liason between students and administration. Whether it comes through channels, via RA's, RD's or directly to Maury's desk, this is a common occurrence. I wondered how O'Connell filled this role.

"One of the things that we seek is fairness, we seek justice, we seek to do the right thing. Sounds easy, but people's perception of what's fair and what's just and what's the right thing is very situational. And what we try to do is in objective ways, sort through what is best for everyone. Sometimes it's unpopular, but still this community holds certain values and sometimes you have to say no, even though it's unpopular."

Maury O'Connell struck me as a person who definitely knew and enjoyed his job. His insights, and his contacts with the student body impressed me even before I met him. Of the administration as a whole, he was one who I had spoken to as a representative of my residence hall, and as a student. He is there for the students for all of his job.

He told me that he sees on the forefront, as an aspect of his job, and as an aspect of the direction the University is moving as a whole, a new statement of mission for American University.

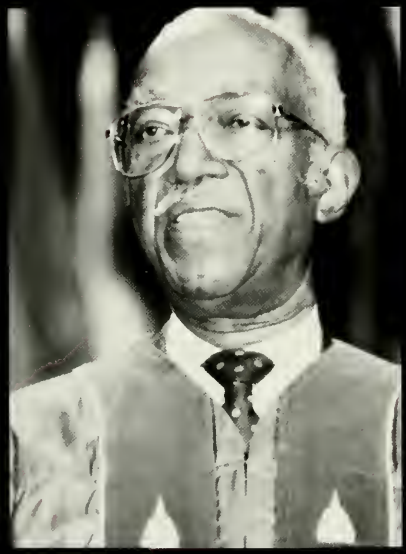
"I think Provost Greenberg said it most succinctly when he said 'a good mission statement is a short mission statement.' All you have to do is think a moment about what we say about AU. AU is a nationally reknowned university with an international, global reach, utilizing the resources of Washington D.C. And that covers a lot of ground for me."

TARIQ RIZK is a free lance writer for The Talon as well as a Co–Editor on the Campus team. His efforts have helped to make this book possible.

All academic interviews were conducted and written by him.

Lauding from Pennsylvania, Tariq came to American in the Fall of 1991 where he began working with The Talon. His unique writing skills, unending dedication and peculiar sense of humor have helped to make this book a pleasure to produce.

All academic photographs were taken by Matthew Lovering, Talon Photo Editor.



NOVELLO

When I think of the passage of time it never ceases to amaze me how fast it moves. Of course when you think of it minute by minute it seems like eternity but in retrospect it seems the opposite. I don't think that there is anyone out there who doesn't think, at one time or another, how "time flies."

I have had the unique experience to examine each year periodically through this book. At times it was an arduous task, at others a pleasant one. Yet still I was able to record the information as it happened for others to look back on five, ten, even twenty years later.

As this book finally goes to press the summer will end. Commencement has commenced and concluded and many of us are moving on, leaving American behind. We have been through an experience of awareness, of enlightenment. We have all changed since we first came to American, either internally, externally or both. Our lives have been effected by those around us: professors, counselors, friends and even enemies. We have (hopefully) learned from our mistakes as well as our successes.

My experience at The American University has come to a close. This chapter in my life has ended and I have moved on to a new one. However, I don't feel that it is over.

As our commencement ceremony began I felt this overwhelming sense of accomplishment. However, deep down inside I also felt thankful. Thankful toward those who have made an impact on my life. Those with whom I learned and those who taught me as well. My life has been changed in infinite ways. American helped me find direction when I needed it. I, like many students, came to A.U. with intentions of pursuing one career and instead fell in love with a completely different one.

Every one of us has had the opportunity to grow and learn from others. We have experienced "higher education," a goal that to some may seem impossible for one reason or another. Some of us came to A.U. without worrying about financial means and some of us fought to stay here with the hopes of continuing what we started. Either way, we have experienced an opportunity that has allowed us to change ourselves and hopefully to change the world, no matter how small or large.

It is quite possible that one of our classmates could some day become President, or Ambassador, doctor or lawyer, editor or journalist. Some of us may become teacher or social worker, professor or parent. Regardless of position or title, each of us will draw upon our experience gained at The American University.

Aside from the promotion of ourselves up the economical food chain of life, hopefully we will have the opportunity to give back. Giving back could be as little donating to a scholarship fund or as great as teaching someone something, anything that will help them improve themselves. We have been given a gift, the gift of knowledge. Many think that it is not a gift because it was paid for. This is an illusion. We have, in my opinion, experienced a perpetuating cycle of knowledge. Our years here have taught us not only facts and figures but also how to continue to think and learn in new ways. This education will not only be with us for our entire lives, it will allow us to look at things differently, to examine them and draw upon what we have learned to understand what we do not. It is a never ending cycle.

This goal we have attained is useless if we keep it to ourselves. In order to preserve this perpetuating cycle we must, in turn, convey what we have learned. It is like contributing to a large wealth of knowledge that each member only fortifies it and allows it to grow. What does all of this mean? It means that the gift of knowledge is just that, a gift. One that is to be given away as easily as it was acquired. This can be interpreted many ways. It could mean that some of us will become professors ourselves while others will teach their own children, and still others will knowingly or not, help to change lives.

American University, to me, was more than a four year experience, rather it was an experience that will last a lifetime.

-Christopher L. Kokinos, Editor-inChie

CELEBRATING
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